

Issues in Translating Children's Literature - Nicola Baxtre: Five Minute Bedtime Tales

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(dvopredmetni)

Lana Galić

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Diplomski rad

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Zadar, 2018.



Izjava o akademskoj čestitosti

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Zadar, 18. ožujka 2018.

Table of Contents

1. Introduction	1
2. <i>Theoretical Background</i>	2
2.1. <i>Literary Translation</i>	2
2.1.1. <i>Style</i>	2
2.1.2. <i>Cultural Knowledge</i>	5
2.2. <i>Children's Literature</i>	6
2.2.1. <i>Shorty History and Status of Children's Literature</i>	7
2.2.2. <i>Characteristics of Children's Literature</i>	8
<i>Reading Aloud</i>	9
<i>Lively and Simple Language</i>	10
<i>The Importance of Illustrations</i>	11
<i>Other Characteristics of Children's Literature</i>	13
2.3. <i>Translating Children's Literature</i>	13
2.3.1. <i>Translator as a Listener, Reader and Painter</i>	14
2.3.2. <i>Differences in the Age of Children</i>	15
2.3.3. <i>Foreignization or Domestication?</i>	15
2.3.4. <i>The Importance of Illustrations in Translation</i>	16
2.3.5. <i>A Translation-Adaptation Debate</i>	17
2.3.6. <i>Translating Proper Names</i>	19
3. <i>Translation Analysis: Nicola Baxter: Petominutne priče za laku noć</i>	22
3.1. <i>Morph-Syntactic Issues</i>	23
3.1.1. <i>Action before Another Action in the Past</i>	23
3.1.2. <i>–ING Forms</i>	24
3.1.3. <i>Passive Voice</i>	26
3.1.4. <i>Past Participle</i>	26
3.2. <i>Proper Names</i>	27
3.3. <i>Cultural Issues</i>	31
3.2.1. <i>Kinship System</i>	33
3.4. <i>Lexico-Semantic Issues</i>	34
3.5. <i>Pragmatic Issues</i>	36

3.6. <i>Stylistic Issues</i>	39
3.6.1. <i>Tense</i>	39
3.6.2. <i>Inversion</i>	42
3.6.3. <i>The Verb Said</i>	42
3.6.4. <i>Other Stylistic Issues</i>	43
4. <i>Translation – Nicola Baxter: Petominutne priče za laku noć</i>	46
5. <i>Conclusion</i>	90
6. <i>Works Cited</i>	92
7. <i>ISSUES IN TRANSLATING CHILDREN'S LITERATURE: Summary and key words</i> ...	94
8. <i>PROBLEMI PRI PREVOĐENJU DJEČJE KNJIŽEVNOSTI: Sažetak i ključne riječi</i>	95

1. INTRODUCTION

Translating for children is a specialized type of literary translation. As in translation of any other literary genre, it requires a specific style that often provokes a number of difficulties in the translation – it has to be poetic and sound appealing, so that it could contribute in keeping child's attention and interest for the story. Furthermore, reducing the level of vocabulary and syntax may surprisingly be another issue in the translation of children's stories, contrary to many beliefs that precisely because of its simple vocabulary and syntax, translating children's literature is not such a demanding task. In addition, when translating for children, choosing the right language is not an easy task, even more so because there is an important difference in language and world knowledge of a pre-school child, grade-schooler, and adolescent. Moreover, reading the language of illustrations, which are of extreme importance in children's stories, may pose another issue in the attempts to produce the text that will follow, explain and match them. Also, deciding when to leave foreign words, names, expressions or syntactical constructions, and when to use domestic approach in the translation can also be very problematic, especially when it comes to translating certain cultural signs or proper names. Finally, translating children's literature can be very difficult to cope with, since it requires a lot of creativeness, inventiveness and imagination, whether when translating proper names or when developing a characteristic poetic style of children's stories.

All of the issues mentioned above, as well as the findings that came out of the study of literature dedicated to translation of children's literature were extremely handy in the translation of Nicola Baxter's *Five Minute Bedtime Tales*, which was chosen as the case study and practical translation project for this thesis. Thus, the aim of this thesis is to describe and find the answers to the most common issues in translating children's literature, as well as to apply the findings on concrete problems encountered in the chosen translation project.

2. THEORETICAL BACKGROUND

2.1. Literary Translation

Translation includes much more than knowing a target language, regardless of whether a text is scientific, juridical, publicistic, or of any other type. Translators have to know the area of translation– they have to familiarize themselves with the subject matter and the type of translation and meet its specific terminology and syntax. In other words, apart from mastering another language, translators must do a lot of investigation in order to find appropriate solutions and produce an adequate translation.

However, when it comes to literary translation, investigation alone is not enough for a translator to find such solutions. In his book *Literary Translation: A Practical Guide*, Clifford E. Landers points out the importance of style in literary translation when he states that, “only *literary* translation lets one consistently share in the creative process” (4-5). In addition, Maloku-Morina in “Translation Issues” describes why literary texts differ in many things from other type of texts; she claims that what makes them specific is the aesthetic and rhetorical dimension (163). Since literature is a form of art, it means that a translator, just like the author of the original text, must be innovative and creative in order to be able to transmit the work of art to the target culture (164). Landers also distinguishes literary translation from other types of translation when he states that in literary texts, one must pay attention to *how* something is said, and not *what* is said, whereas in technical translations the most important thing is to present information and facts as correctly as possible (7).

2.1.1. Style

Clearly, literary translation is by far the most peculiar area of translation. In literary texts, since *how* something is said is more important than *what* is said, translators must seek the right way to express themselves i.e. the right style. In their article “Style in Literary

Translation: A Practical Perspective”, Ali Almann and Mohammed Farghal very thoroughly describe why finding an appropriate style is of crucial importance for a translator in literary translation. They define style as “the (conscious or unconscious) selection of a set of linguistic features from all the possibilities in a language” (7). As Landers explains, it is the very specific choice of vocabulary, grammatical features, figures of speech, sentence length, pauses, tone, and other features that characterise one’s own writing (90). For example, one may use short instead of long sentences, organise paragraphs in their own specific way, use certain figures of speech, etc. (90).

However, in the translation process, since each language has its own linguistic system, translators may encounter various difficulties when trying to transmit the author’s style to the target audience –in doing so, they have to choose amongst many linguistic features from their own language system (Almann and Farghal 8). Every translator, according to Landers, especially when dealing with literary translation, should first try to meet the author’s style and then find a way in which such style would be best reflected in the target language, trying to stay invisible as much as possible (90). As Russian children’s poet Korney Chukovsky claims, if the author’s style is betrayed, the author is betrayed, too: „the reflection of the author's personality in the language of his works is called his individual style, and is peculiar to him alone. This is why I say that when we distort his style we also distort his face” (qtd. in Oittinen 82).

Furthermore, despite claiming that the target text can never leave identical effect on the target readers as the source text has on the source readers, Eugene Nida, in his important essay “Principles of Correspondence”, nevertheless says that a translator has to find at least a relatively close equivalent in the target text (133). In addition, Riitta Oittinen explains why it is usually not completely possible for a translator to leave exactly the same effect on the target audience; in her book *Translating for Children*, she says that one may decide to translate a

work in completely different time, culture or in completely different circumstances (9). Moreover, Maloku-Morina also emphasizes the importance of time and place when translating a text: “a ‘good’ translation of any text from any period will, to some extent, only be ‘good’ in the context of a particular audience at a particular time and place” (164).

Furthermore, a style also serves as a tool to express emotions throughout the text, the emotions that the author wants to provoke with the readers, such as irony, sarcasm, anger, happiness, etc. (Nida 139). Therefore, a translator should try to find a way to express such emotions in the target text, so that the target audience could get the chance to feel the author’s intentions, ideas and feelings towards something.

However, although it is traditionally accepted that a translator should stick to the author’s style as much as possible, Landers adds that, by doing so, a translator still chooses to use one word over the other, one grammatical construction over the other, etc. (90). In other words, by defining a style as “a characteristic mode of expression”, he says that translators do have their own way of expressing, their own language, their own idiolect i.e. their own style (90). For instance, choosing “couch” over “sofa” to denote the same image of the object is a simple example of how one still brings a piece of them into translation (90). Apart from choosing between words, a translator also chooses between various grammatical structures, punctuation marks, word orders, etc., that may all serve as possible solutions for transmitting the author’s style to the target text, and this is where translator's own preferences and language can be recognized. In his article “Character Names in Translation”, apart from developing several strategies for translating proper names, Jan Van Coillie also concludes that sticking to the author's intentions and style should be imperative, but it is the way in which translators interpret the author's style and intentions that is different (137). Finally, there is a very short explanation in the following quotation about what happens with translator's style in a translation process:

Firstly, in the actual process of translation, the way the style of the source text is viewed will affect the translator's reading of the text. Secondly, because the recreative process in the target text will also be influenced by the sorts of choices the translator makes, and the style is the outcome of choice (as opposed to those aspects of language which are not open to option), the translator's own style will become part of the target text. And thirdly, the sense of what style is will affect not only what the translator does but how the critic of translation interprets what the translator has done. (Almanna and Farghal 9)

2.1.2. Cultural Knowledge

Generally, as it has already been said, a successful translation should reflect the author's style, ideas, meanings and intentions from the source text. In literary translation, where style is of great importance and in which every work is a work of art, this challenge is of crucial importance to translators. However, there is another important thing that one has to bear in mind when translating literary text and it refers to cultural knowledge that a translator, together with language knowledge, should also possess.

To know a language also assumes to know the culture in which it is spoken. In "The Translator's Cultural Competence," Sarlota Simigné Fenyő explains why knowing the target culture is also important for a translator: she states that people from different cultures have different perceptions of the world and they express them in different ways, using different languages (62). Therefore, it is essential for the translators to know characteristics of both source and target culture or as Simigné Fenyő puts it, "they must be at home with two cultures" and "render into another language what the language with the original message means in their culture" (62). Sometimes, if two cultures are similar, a translator will not face many problems, but the more different two cultures are, the more problems will occur during

a translation process (Landers 93). For example, sometimes there are words or expressions for which there are no equivalents in the target culture, since what they denote does not exist in the target culture. It is usually the case with *realia* i.e. with the items that are peculiar and specific for only one culture (Simigné Fenyő 63). Thus, there are various strategies that a translator may choose when encountering items unfamiliar to the target culture: adding footnotes that additionally explain them at the end of the page, interpolation (explaining the items in the parenthesis) or simply omitting them from the text (Landers 95). In addition to that, Maloku-Morina mentions some other strategies, such as adaptation, borrowing, calque, literal translation, etc. (168). Finally, she also points out that another cultural problem for a translator may occur if the text is unlikely to be accepted in the target culture, due to institutional or political factors that play an important role in shaping the use of specific language in certain culture (Maloku-Morina 164).

2.2. Children's Literature

Just as there are various genres of literature, so there are various types of literary translation. One may engage in translating poetry, drama, fiction or non-fiction, depending on the type of the source text (Landers 103). In addition to that, literature can also differ in the age of the intended readers – it can be written for children, adolescents or adults.

This thesis focuses on translating children's literature and predominantly draws from *Translating for Children*, a book by Riitta Oittinen, one of the most influential authors who provided both theoretical and practical background for translating for children. Oittinen thus defines children's literature "either as literature produced and intended for children or as literature read by children" (61). Similarly, in *Children's Literature*, M. O. Grenby defines this type of writing as literature that "concerns itself with children's lives and views the world from their point of view" (35). Basically, children's literature is never written only for

children, but also for adults who will read aloud to them in the early years of their lives, when they still have not learned to read (Oittinen 61).

2.2.1. Short History and Status of Children's Literature

In her book *Poetics of Children's Literature*, Zohar Shavit provided a chronological development of the status of children's literature. As she points out, for a long time, children's literature was not considered an important part of literary and academic world – very few scholars dealt with writing academic works on this subject, so it can be said that it is a relatively young area of research (Shavit 3). The reason for such a low interest can be found in the fact that most people did not have a particularly high opinion of children's literature and considered it inferior to all the other genres of literature – they thought that it was not real literature, since it did not have an important place in shaping the culture, as other literary genres (Shavit 34). In other words, people believed that children were not able to respond to it – they were not able to judge it or have attitude about it, they could not criticize it, approve it or disapprove it (Oittinen 68). Basically, due to the general opinion that children are at the bottom of social hierarchy and that they do not have any special needs for literature when compared to adults, the status of children's literature has consequently always been marginal (Oittinen 165). Although today there is a generally accepted opinion that childhood is one of the most important period of human life and that children do have their needs and place in literature, children's literature still cannot escape from the fact that it has become the subject of scholarly research mostly because it has already been written a lot about adult literature and that the lack of the interest during history left a significant mark on its status (Shavit 3).

However, apart from neglecting childhood as a significant stage of life, there are also some historical and institutional reasons, connected to power, that had a great influence on why children's literature had always been in inferior position to other literary genres. As

Shavit explains, before the eighteenth century, the works devoted to children were only of pedagogical character – they served to educate children, to point out how they should and should not behave (135). In addition to that, the choice of the books written for children and decisions on what they should learn from them were strictly controlled by the Church, being consequently of religious character most of the time (Shavit 137). Then, from the middle of the eighteenth century, a shift had been made in the focus of children's literature – it moved to the amusement and moral, rather than religious character, through writing of fables (Shavit 138-139). It was the first time that children's literature gained the commercial, instructive and amusing character, which are some of the most prominent characteristics of children's literature today.

Despite the fact that in the more recent decades the status of children's literature is enjoying better position in literary system than before, it has still remained the field of research with very few prizes or awards – no children writer has ever won any of the prestigious prizes for literature (Shavit 36). Moreover, as Oittinen states, publishers also play an important role in increasing the popularity of a certain genre and they have also usually considered children's literature as a low type of literature (54). On the other hand, although well aware of the inferior status in literary system, children's writers still know that precisely because of that, books written for children have great commercial success (Shavit 94). In other words, since such books are considered low genre books, very few of them can be found in libraries, so people are basically forced to buy them in stores (Shavit 94).

2.2.2. Characteristics of Children's Literature

As a special literary field, children's literature has its own set of characteristics that make it peculiar and recognizable in the world of literature. Apart from a very poetic narrative

style, such characteristics also include lively and simple vocabulary and syntax, illustrations, reading aloud by parents, etc., that will all be discussed in detail in the following paragraphs.

Reading Aloud

Although its intended readers are primarily children, children's literature is also written for adults, since they are often the ones who read books aloud to children, if we take into account a child who still cannot read (Shavit 70). Therefore, the text assumes two types of readers: a pseudo addressee and a real addressee, and is therefore called an ambivalent text (Shavit 71). In such type of the text i.e. the only type of the text that is addressed to more than one reader, the child represents a pseudo addressee, since it is assumed that his language and world knowledge are not enough to understand and read the text alone, while the adult is a real addressee, because they are going to be the ones actually reading it, with an already shaped language and world knowledge (Shavit 71).

As Oittinen stresses, the texts designated for children are of performative character and, therefore, the language in such texts should "live, roll, taste good on the reading adult's tongue" (32). She adds that every adult involved in reading a text to the child should take into consideration child's own way of speaking, making pauses, stressing words, expressing emotions, etc., so that the child could experience the text from their point of view (Oittinen 35). Thus, as Rebecca Bunting explains, children are seen as listeners who, through the act of reading aloud, should get the chance to react to it (70). Oittinen further states that reading aloud is similar to telling a story because the reader is actually performing the text by either slowing down or making pauses when necessary, so that the child could emotionally experience the story (35). However, for an adult to be able to perform such type of the text, every writer, and thus every translator, needs first to develop the recognizable narrative style

and language that children will understand and that will help in keeping their attention span throughout the whole text.

Lively and Simple Language

Rebecca Bunting explains the importance of a narrative in children's books in her book *Teaching about Language in the Primary Years*. She claims that not only it presents the way a story is told, but in the context of children's literature, it also serves as a tool to engage children in responding to the text, so that they would be able to react to it from their point of view (Bunting 73). Therefore, the best way in which a narrative can engage children in responding to the text, is precisely through the use of familiar language that suits their conception of the world.

As Yu Zhang explains, the language in children's literature should be lively and interesting and it should contain simple, colloquial words, shaped in clear and straightaway sentences (251). Moreover, Rudvin and Orlati suggest that it should be vivid and playful, especially when it comes to proper or place names (162). In addition, as Shavit claims, "in contrast to adult canonized literature, in which the norm of complexity is the most prevalent today, the norm of simple and simplified models is still prominent in most children's literature (canonized or non-canonized)" (125). Children learn their first words by listening to other people and before they start going to school, the only words that they know belong to spoken language. Since spoken language is characterized by simple words and syntax, the same goes for the language in children's books. Adults who are involved in creating children's literature (writers, translators, publishers, etc.) should all go back to their own childhoods and try to look at the language from that point of view; they should produce the language as if they were children themselves, trying to imagine which words or sentences would have been simpler to understand from that perspective.

Finally, not only that the words or sentences in children's books should be simple and recognizable, but they should also be appealing and carry certain emotions (Oittinen 33). Thus, the whole narrative should be "singable" and catchy, which can also be achieved through paralinguistic elements, such as punctuation, rhythm, intonation, tempo, pause, stress, etc. (35). Moreover, it can also be achieved through the use of onomatopoeic words that will make such language even closer to the child (Zhang 253). Finally, the use of interjections is also very important for the reader to change the tone of voice, make a pause, and express certain emotions or simply to keep children's attention (253). Interestingly enough, precisely because of the reduction in the choice of vocabulary and syntax, as well as the recognizable narrative, poetic style, children's literature may be one of the most difficult genres of literature to cope with (Landers 108).

The Importance of Illustrations

Like any dialogue, the interaction between words and images is the construction in the reader's mind. When reading a picture book, a reader participates in a dialogue between her/himself and the story told by the author and the illustrator with words and pictures. While reading, the reader visualizes an idea of the scene, the characters, the whole setting of the story – just as in theatre or film. (Oittinen 100)

The above quote from Riitta Oittinen's book *Translating for Children* shows that illustrations are an important part of picture books because they help in visualizing characters, scenes, etc. Moreover, Hana Hladíková's "Children's Book Illustrations: Visual Language of Picture Books" also stresses the importance of illustrations in children's picture books. Among other roles, Hladíková points out that they play a huge role in developing children's desire for reading from the early stage of their life (20). In addition, Mabel Segun's work "The Importance of Illustrations in Children's Books", also shows how illustrations seem to

be of crucial importance for the overall understanding of the story, as well as for developing child's imagination – by looking at the pictures, children try to guess what they mean, they create and tell their own story (25). Moreover, Segun states that pictures can also “give children more positive images and uplift them emotionally, spiritually and intellectually” (25). Furthermore, they also help in learning new vocabulary, because they may serve to explain certain words or situations from the story (Hladíková 20). Apart from explaining the text, illustrations may also add meaning to it, presenting something that cannot be described by words (Oittinen 108). Finally, illustrations may keep children interested in the content of the story, help in developing their memory or serve for a simple amusement and pleasure (Hladíková 21), which goes along with child's vivid and playful character.

In the process of creating picture books, the most important thing is to establish meaningful connection between the text and the picture – the author should thus provide enough space for pictures, while the illustrator should carefully create meaningful pictures that will follow and illustrate the flow of the events in the story (Hladíková 23). Interestingly, the choice of colours can also attract children's attention and may serve as a tool for expressing different moods and emotions towards various situations from the story (29).

Finally, illustrations are also of great commercial importance to publishing houses – since physical features are something that people usually first notice, they may be attracted by the layout of the book or by its overall appearance, which can finally influence their decision to buy it (Hladíková 21). In addition, apart from illustrations, some other visual characteristics of a book may influence its overall visual appearance, such as the choice of the letters, headings or print in general (Oittinen 102).

Other Characteristics of Children's Literature

As it was already mentioned, in the past, children's books were usually written only for pedagogical purposes and because of that they were not considered a real literary genre. Nowadays, although the aesthetic, literary function of children's books is becoming more and more important, the didactic function still remains the main characteristic of children's literature, serving as a tool to educate children (Oittinen 66). For instance, there are a lot of examples of good and bad in fairy tales, as well as some indirect norms of good behaviour expressed through various situations in the story, such as listening to parents, going to sleep on time, the importance of reading books, helping other people, etc.

Moreover, in the essay "Dual Readership and Hidden Subtexts in Children's Literature", Rudvin and Orlati provide some basic characteristics of children's literature in general. First, they say that dialogues are used more than simple descriptions, while the overall tone and pace are faster than in adult's literature (Rudvin and Orlati 162). In addition, children's books are usually optimistic rather than depressive and they almost always have a happy end (Rudvin and Orlati 163). Also, the topics of children's books are usually friendship, childhood, family and maturation, while death, sex, violence, etc. are not very welcomed (Rudvin and Orlati 163). Finally, as Segun explains, the element of humour is also very important for children, both in cartoons and books, because they make the content of the story more interesting, which can influence children's interest in further reading (26).

2.3. Translating Children's Literature

Although some may assume that translating children's literature is an easy task, at least when compared to other genres, they may be quite surprised if they found themselves involved in such type of a translation. As is was already mentioned earlier in this thesis,

translating every literary genre includes much more than knowing a language – it includes style, culture and other characteristics, but in children’s literature it includes even more. As Shavit puts it, it is a transition between two systems, the shift between adult’s world and children’s world (111). In other words, an adult must become a child again to be able to produce the text that the real child will be able to understand.

As Oittinen emphasizes, the translation of a children’s book depends to a great extent on translator's own childhood – on their own experiences and readings as a child i.e. on basically everything they encountered, read and experienced (4). And in spite of trying to stay faithful to the author’s style, translator’s own idiolect will still come to light – every time one has a chance to choose between a certain translation strategy (e.g. for translating proper names, finding appropriate word or expression for something, etc.), they will usually be influenced by their own childhood memories and everything that they read, heard or saw as a child.

2.3.1. Translator as a Listener, Reader and Painter

There are several roles of a translator in translating children’s books and some of them are described in Yana Vankova’s article “Three Roles of Translators in Children’s Literature”. Vankova states that one of the most important ones are that of a listener, reader and painter (182). First, a translator should be a good listener, especially when it comes to translating different cultural references – in this sense, to be a good listener means to ‘listen’ to another culture and familiarize with it (Vankova 182). The basic example is the translation of onomatopoeic sounds, where equivalences in the target culture have to be found, for onomatopoeic words can contribute in producing a more vivid, playful child’s language and should therefore be translated in most of the cases (Vankova 182). Second, when translating, one should also be a reader and read the text aloud to themselves, trying to produce the

translation that will ease the reading-aloud of an adult person to a child (Vankova 184). As Oittinen points out, one of the possible ways is using punctuation, by which rhythm, tone and intonation from the original can be reflected, making it easier for a reader to know when to make a pause, stress a word, sigh, whisper, etc. (35). And thirdly, a translator should take the role of a painter – creativeness and imagination are also very important when offering detailed descriptions of people, things or places (Vankova 184), as well as to develop the appropriate poetic style of children's literature.

2.3.2. Differences in the Age of Children

Landers adds some other issues in translating children's literature – every translator has to take into account the age of the intended readers (106). He states that “what is right for a ten-year old will usually be beyond the grasp of a seven year old, while kids on the verge of adolescence feel they're ready to read so-called young-adult literature” (Landers 106). What he wanted to point out is that although a three-year old, a seven-year old or a thirteen year-old, are all considered children, their language and world knowledge is much different. For example, to an eight-year old it may seem funny to hear a poetic, fairy-tale style, while on the other hand a five-year old usually enjoys stories written like this. Therefore, a translator should have this in mind while choosing between vocabulary, syntax and style – one should be careful not to over-exaggerate with older children when reducing linguistic items, while at the same time it has to be carefully considered which linguistic items might be too complicated for a younger child to understand.

2.3.3. Foreignization or Domestication?

The degree of foreignness in translating for children should be, according to many scholars, very low – children are sensitive to hear anything that sounds strange to them,

whether a non-translated proper name, name of a place or anything that they are not familiar with in their own culture (Oittinen 33). In addition, Aguilera claims that in children's books, the degree of foreign elements depends hugely on the age of the intended audience – she says that the younger the audience, the greater the degree of using domestic elements, since it depends on the world and language knowledge (5). On the other hand, Oittinen adds that this should not be a rule, since time changes –perhaps the children from one particular era or one particular culture may understand more than it is expected from them, so every translator should be able to determine *who* is the audience and *what* are their characteristics and needs (34). For instance, today it may not be necessary to translate particular words from English in children's books in some countries, since basically we live in a global village, in which English is a language of communication that people, and children, hear everywhere, whether on TV, newspapers, commercials, etc. Nowadays, a lot of children start learning English already in their kindergarten or other institutions. More important, they are used to hear many nursery rhymes and songs in English and they may watch cartoons on foreign TV channels or the Internet even before they learn to speak. Moreover, foreignization may sometimes seem welcomed in translating children's literature, especially for children to learn new vocabulary or learn something about other countries and cultures (Oittinen 90). However, it is only an example of how important it is to know *who* are we translating for and it does not mean that children will welcome foreign structures in the text, especially because they lack language and world knowledge.

2.3.4. The Importance of Illustrations in Translation

Riitta Oittinen provided a detailed description of how crucial it is for a translator to understand the relationship between text and illustrations. She explains that “translators of picture books translate whole situation, including words, illustrations, and the whole

(imagined) reading-aloud situation” (Oittinen 75). Moreover, in the article “Translating Cultural Signs in Children’s Picture Books”, Dabaghi and Mohammadi point out that, while translating picture books, a translator should also be an artist in some way – the meaning of illustrations in a picture book and their connection to the text should be recognized and also what they reveal and what they actually represent, so that the same, meaningful connection in the target text could be produced (40). Basically, apart from reading the text, a translator should read the illustrations, too (Oittinen 101).

Moreover, Oittinen sees illustrations as another form of translation; a translator of an illustrated book also tries to transmit the meaning from the source to the target text, only in this case the visual, and not just the written aspects are transmitted, too (113). She states that although the pictures in the source text may be identical to the pictures in the target text, the languages that surround them may differ (Oittinen 113). In other words, while translating picture books, one must know how to make meaningful connection between the portions of the text and illustrations that present them – the illustrations must explain the situations from the story, and if a translated text does not match such descriptions, whether visually or verbally, a translator has to find a way to make it function for the target audience. Finally, the recommended way for achieving all these goals is through a constant collaboration between authors, translators and publishers (Oittinen 167).

2.3.5. A Translation-Adaptation Debate

The difference between adaptation and translation is the degree of faithfulness to the original – the adaption is less faithful and can permit itself greater liberties than translation (Landers 55). Landers mentions several situations in which adaptation is necessary: adapting a work to drama or farce, in which dialogues are the main form of telling a story, or a work in

which language is self-referential or involves word plays that simply do not function in another language (56).

However, there is a special debate on whether translation of children's books should be considered as translation per se or adaption. According to Zohar Shavit, translators dealing with children's books can permit themselves making changes in the text more than in any other literary genre, because of the marginal position of children's literature in literary polysystem (112). It means that they can add, omit, edit or change certain parts, though the only reason for that should be adapting the work to recent times or culture and their perceptions of child's abilities and needs (Shavit 113). One of the justifications for adapting the text is that children have difficulties in perceiving anything that feels strange to them, so if there are any models from the source text that do not exist in the target culture, a translator should make a change in the target text, whether by omitting or adding other models familiar to the target culture (Shavit 115). In addition, the text can also be adapted to look more appealing to the target audience or for greater commercial success (Oittinen 77). Moreover, adaptation may also occur because of politics or other institutional reasons that may consider some aspects from the source text inappropriate for children in their country (Oittinen 99).

Here again it can be seen that one of the first and most important tasks in translation in general should be detecting *who* are we translating for. For instance, some cultures may welcome satire in books for children, while other cultures may not, so the task of a translator here is to omit or change satirical elements into something else, so that it can be accepted in the target culture (Shavit 121). In addition, one of the basic techniques for adaptation is shortening the text or simply deleting the whole part of it, if a translator assumes that children's world and language knowledge will not be enough to understand it (Shavit 123).

Furthermore, Oittinen additionally explains the eternal debate on whether translating children's books should be regarded as "producing sameness" or as "rewriting" i.e. as

translation or as adaptation (74-75). She states that in most cases in children's books, adaptation and translation should go together, contrary to traditional views of adaptation as a negative phenomenon: "when translating, we are always adapting our texts for certain purposes and certain readers, both children and adults" (Oittinen 75). As she points out, a translator should feel free to adapt names, historical and cultural events, religious aspects, etc., depending on the situation that may vary from one culture to another, from one group of readers to another, etc. (Oittinen 99). Finally, she claims that equivalence is not the sign of the loyalty to the author of the original, as it was traditionally believed, but that one is loyal when taking into consideration for *whom* they are translating, just like the author of the original did when imagining the intended audience (Oittinen 84). What Oittinen wants to point out is that if children in the target culture find it hard to understand certain concepts, style or situations from the target text in which a translator's imperative was to stay too much faithful to the original, neglecting cultural differences in mindset, social circumstances, etc., the target text failed in his main task in relation to the source text – to be understood and accepted by children, which is, after all, the original author's intention with the source text.

2.3.6. Translating Proper Names

In "The Translation of Proper Names in Children's Literature", Elvira Cámara Aguilera described proper names as the names of people, animals, places or even some inanimate things with special meaning (1). However, in "Character Names in Translation", Jan Van Coillie claims that proper names in children's literature are usually translated or domesticated in the target text – if a translator leaves foreign names, they may present difficulties in reading or they may not have the same connotations as in the source text, which can contribute to the overall meaning of the story, especially when it comes to children's books (124). In this work, he also mentions several functions that proper names have within a

book: they serve for introducing characters, amusing the reader, teaching some important information, provoking certain emotions or achieving humorous effect (Van Coillie 123-124).

However, as Van Coillie points out, it is a matter of choice whether a translator will decide to domesticate the name in the target culture or not (125). Nevertheless, he offered a very detailed list of the possible strategies that a translator may choose for solving the problem of proper names in translation, which will be presented in the following paragraphs.

The first strategy is to leave the foreign names as they are i.e. not translating them at all, which usually provokes negative responses, since the reader may fail to identify with a character or find difficult to pronounce it (Van Coillie 125). As Van Coillie claims, “if the name refers to a character trait or the profession of the person in question (as is often the case in children’s books), the image called up in the reader’s mind is different and the name may not have the same emotional or divertive affect” (125).

Secondly, in order to enrich the target audience with some notions about the source culture, a translator may opt for a strategy that also involves a non-translation of the proper name, only in this case some notes about its meaning can be added (Van Coillie 125). This is a good way for a child to learn something new, although some functions of the name may be lost, such as the amusement or divertive function (Van Coillie 125-126).

Furthermore, a translator may choose to convert a proper name to a common noun and this usually happens when a proper name that would mean the same does not exist in the target culture (Van Coillie 126). Moreover, a translator may choose not to translate the name at all, but only to adapt it phonologically to the target linguistic system (Van Coillie 126).

When it comes to popular names or names of historical people, they usually have counterparts in other languages, such as *Ivan* for *John* or *Kolumbo* for *Colombo* in Croatian (Van Coillie 126). In addition, if there are mentions of some famous people’s names from the source culture, they may also be replaced for a more well-known famous person from the

same culture, simply because it is internationally more popular (Van Coillie 127). On the other hand, in this case, a translator may also opt for finding a well-known famous person in the target culture itself, who will present the same for the target culture that it presents for the source culture (Van Coillie 127).

If names carry certain meaning or connotations important for the story, in children's literature they are translated in most of the cases, with names of the same connotations in the target culture (Van Coillie 127-128). In addition, a translator may decide to find a proper name in the target culture that will bear connotation in the target language, although in the source language it has no meaning at all, or a proper name that will bear additional connotation based on the character's traits (Van Coillie 128). However, one should be very careful here, because in this way the name may provoke different image in reader's mind (Van Coillie 128-129).

Finally, the last strategy Van Coillie provided is a simple omission of the proper name (Van Coillie 129). This usually happens if a translator comes across proper names in the translation that were based on word play in the source language and is unable to find an appropriate word play in the target language that leaves the same effect in the target language (Van Coillie 129).

Which strategy a translator will opt for may depend on the nature of the name, cultural knowledge of the target culture, but also on translator's own experience (Van Coillie 132). This experience includes translator's knowledge about the language, culture, author's life, other scholarly works and views about this matter, personal image of childhood and child's abilities, etc. (Van Coillie 129-134). Moreover, the age of the intended audience may also have influence on whether a name will be translated or not – it is a common case that names in younger children's literature are all translated and that in adolescence literature they are left as they are, due to greater world and language knowledge (Van Coillie 135). Another factor

that may help in deciding is the type of work – there is a common tendency of translating names in fairy tales, science fiction, adventure, etc., since the imagination plays an important role in such (sub)genres (Aguilera 6). Finally, Van Coillie concludes that although a translator may decide for a certain translation strategy, “it is often the publisher who has the last word” (136).

3. TRANSLATION ANALYSIS: NICOLA BAXTER: *PETOMINUTNE PRIČE ZA LAKU NOĆ*

The first part of this thesis has provided theoretical background for translating children’s literature. Obviously, when translating children’s books, one must first consider the basic characteristics of literary translation, common for translating all literary genres, and then the specific characteristics of children’s literature. Without taking into account these characteristics, the actual practice in the translation of children’s books cannot reach its desirable goal –producing the text that will be accepted by children. However, translating children’s books can be very tricky and difficult, and the following analysis of the translation of Nicola Baxter’s *Five Minute Bedtime Tales* will try to present and explain some issues in translating children’s literature.

In the first place, the selected stories from the collection were chosen because of the amusing character that children are very likely to enjoy – each story brings an interesting and funny anecdote from everyday life. The main characters (whether humans or animals) find themselves involved in troubles or facing certain problems that are resolved in the end of the story, mostly in an unexpected and surprising way. In addition, each problem or trouble they encounter (and consequently their solution) may serve as a good educational tool for children in general – they may learn some valuable lessons from the main characters’ acts, a very common characteristic of children’s stories. For instance, certain stories, such as “Fred-under-

the-bed” or a “Puppet for Polly” may serve to teach children about good behaviour and healthy life habits, while “Magic Quilt” or “Clip, Clip, Clop” may serve to point out the importance of reading. Furthermore, as in many other children’s stories, and especially fairy tales, some generally appreciated life values can be taught, such as generosity and gratefulness (“A Christmas Concert”, “Perfect Present”, “Rainbow Ribbons”), love (“Rainy Day”), modesty (“By the Light of the Moon”, “The Wind Who Went Away”), self-respect (“Clarissa Cow”, “Thing-a-ling”) or respect for others (“Why Am I Blue”). Finally, Nicola Baxter successfully managed to put together educational and amusing purpose of children’s literature into each one of the story, but still not over-exaggerating with one or another. Therefore, it resulted in a very clear, simple, interesting, amusing and educationally useful collection of children’s stories, which was the main reason for choosing to translate the same.

3.1. Morph-Syntactic Issues

3.1.1. Action before Another Action in the Past

There are a lot of ways to express two actions in the past, in which one action happened before the other action. In English, apart from past perfect tense, it can sometimes be expressed through using the conjunction of time *when*, which can often be translated into Croatian with its equivalence *kad(a)* (Eng. ‘when’). However, sometimes, especially in formal or literary, poetic works, it can be translated with Croatian perfective verbal adverb (Cro. ‘glagolski prilog prošli’). Thus, since children’s literature is known for a more poetic, even archaic style in some subgenres, sometimes it seemed better to use it in the translation. In the following chart, there are several examples of such situations:

<u>English</u>	<u>Croatian</u>
When children’s mother saw that Jake and	Uvidjevši da se Ruža i Ivo još uvijek igraju,

Rosie were still playing, she told them to go to bed at once.	majka im reče da istog trena pođu na spavanje.
When the Chief Librarian emerged from his room, the fairy was delighted with the list.	Ugledavši starog knjižničara s listom imena u rukama, vila je bila presretna.

In addition, for the same reason, perfective verbal adverb was also used for the translation of some other English constructions, such as *as soon as* + *subject* + *verb*, *by* + *present participle* or with English past perfect tense:

As soon as he ripped off the paper, Jake changed his mind.	Strгнуvši ukrasni papir odmah se predomislio.
He had managed to finish one whole wing, when, forgetting about his hat, he put his head on one side to admire his work.	Obojavši ga, odjednom zaboravi na kapu pa, zadovoljan svojim radom, ponovno nakrivi glavu.
Luckily, it had another little door in it, used by the cat, so by piling up some cans and boxes, the toys managed to squeeze through and set off down the path.	Srećom, ugledaju vratašca za mačke pa se na kraju, naslagavši na njih nekoliko limenki i kutija, uspiju provući na ulicu.

3.1.2. –ING Forms

Present participle in English is often used to indicate activity parallel to another action. There are various ways in which it can be translated into Croatian, whether with the use of imperfective verbal adverb (Cro. ‘glagolski prilog sadašnji’) or with some other constructions, depending on the situation. Sometimes, it was a bit problematic to find an appropriate way to translate such simultaneous actions, because they had to be meaningful and yet they had to

correspond to the specific children's language and a "childlike" way of expressing. Therefore, a certain word or expression was added or conjunctions were inserted where needed, as in the following examples:

Little Blue lived with his family on a dusty plain, munching and marching, marching and munching .	Sa svojom obitelji živio je na prašnjavoj ravnici na kojoj bi po čitav dan samo njupao i stupao.
He watched in amazement as Mr. Bear strolled off down the street, greeting everyone he met with a friendly word and a wave.	S nevjericom ga je gledao kako prolazi ulicom i maše i ljubazno pozdravlja sve koje sreće.

Apart from present participle, there were also some difficulties with English gerund in compound nouns, which is a common case in the English language, but not in Croatian. Therefore, since the language in children's books has to sound "tasty", the sentences with the English gerund were rearranged and a few more words were added to reflect the following situation in the translation:

She was just about to send him off for violet ribbons, just to get rid of him, when... "I wonder if these are to your taste, my dear?" said a deep voice and a jumping gentleman in green offered her a bow of beautiful rainbow ribbons.	Odluči ga poslati po ljubičaste vrpce kako bi ga se riješila, ali uto začuje duboki glas koji reče: „A što kažeš na ove vrpce, draga?“ Bio je to glas zelenog gospodina žapca koji je doskočio do nje i ponudio joj vrpce u duginim bojama svezane u mašnicu.
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3.1.3. Passive Voice

Although the English passive voice, which is not so common in Croatian, did not create so many problems in the translation, sometimes, when it was also used for emphasizing certain emotions, a right kind of expression needed to be found in order to reflect the same emotions with the more common active voice in Croatian:

Jack's mind was already on other problems.	Ali Ivan je imao puno veći problem... mora
The bear had to be hidden – and fast. His friends were coming to his party in a couple of hours, and there was no way they could see this bear.	pod hitno sakriti medu! Za nekoliko sati njegovi će prijatelji doći na rođendansku proslavu i nikako ne smiju vidjeti medu!

Apart from turning the passive into the active voice, which sounds more natural in Croatian, different punctuation was used to reflect the boy's firm and worrying attitude towards hiding the bear from his friends: exclamation marks were used instead of full stops, because the passive voice in the original English text suggested this emotion was already emphasized enough.

3.1.4. Past Participle

Past participle often functions as an adjective in the sentence. In Croatian, it can also be translated with a participle (Cro. 'glagolski pridjev trpni'), but in some cases it sounds a bit odd or too literal:

In the end, no one could agree about what to do, so the meeting broke up and the people	Kako se nikako nisu mogli složiti, vrte se svojim kućama, ljutiti na vjetar koji je bio
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went home to their houses, blown and buffeted all the way.	toliko snažan da ih je skoro otpuhao s ulice!
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In English, it is perfectly normal to say this sentence containing past participle without the agent, to denote that the people had to struggle with the wind that was blowing and buffeting all the time. However, in Croatian, it would be too literal to translate it with the past participle, so another solution needed to be used in the translation. This resulted in a freer translation and a slight departure from the original, however, the offered solution still reflects the situation in which the wind continued to blow extremely strongly all the way home.

3.2. Proper Names

One of the most challenging tasks in this translation process was translating proper names. Finding appropriate meaning of the name in Croatian was not that problematic, yet finding the name that would sound simple, familiar, humorous and pleasant to child's ear proved to be a demanding task. However, the additional difficulty was the author's peculiar way of inventing the names according to the sonorous repetition of the beginning syllables or consonants (in some cases). Thus, here is the list of the proper names (and their translations) that proved to be difficult to translate. Each of the choices will follow after the list.

Benjamin Bear	medo Medimir
Honey	Medeni
Fidget Fairy	vila Zvrckica
Elderflower Elf	vilenjak Vilac
Little Blue	Plavčić

Ragged Rabbit	zeko Čupavko
Mrs. Millie Mouse	Milica Mišić
Martha Mouse	mišica Mirta
Lilac Library	Jorgovanska knjižnica
Dusty the horse	konj Praško
Percy Pig	prašćić Buško
Nibbles	Gricko
Hoojymop	mrakozila
Thing-a-ling	Cin-Cin
Ellie Elf	vilenjakinja Vilona
Belton	Zvonograd
Joshua Jones	Joško Joškić
Clarissa Cow	krava Klarisa
White Fence Farm	Bjelogredska farma

As it was already said in the theoretical part of the thesis, there are several strategies that a translator may use to cope with the proper names in the translation. Firstly, all proper names had to be translated into Croatian because the general opinion suggests that children are sensitive to hear anything that sounds strange to them and that the degree of foreignness in children's literature should be very low (Oittinen 33). Van Coillie also has the point when he states that in children's literature, names are often used to bear certain connotation, which might be important for the overall meaning of the story and that with proper names, one may achieve the entertaining and humorous effect that children will enjoy (123-124). Finally, it is also very common that proper names are translated in fairy tales, adventure books, etc., where imagination plays an important role (Aguilera 6), so it was an additional reason to translate

them into Croatian, because there were a few stories about elves and other fictional creatures characteristic for such genres.

Therefore, in order to provoke same or at least similar connotations in Croatian, *Honey* became *Medeni*, *Little Blue* was replaced with *Plavčić*, *Dusty* with *Praško*, *Nibbles* with *Gricko*, *Thing-a-ling* with *Cin-Cin*, *Belton* with *Zvonograd*, *White Fence Farm* with *Bjelogredska farma*, etc. So, the first step was to find the meaning and etymology of these names and then to think of a proper name that bears the same meaning in Croatian.

However, the problem occurred with the names that consisted of two or more words, in which there was a sonorous repetition either of the beginning syllables or consonants. Most likely, the author used such melodic names because they sound more appealing to children. However, achieving such sonorous repetition in Croatian proved to be even more difficult, especially in order to keep both the intended connotation and sonority of the names. Therefore, for most of them, the chosen solutions managed to achieve the desirable sonorous effect and keep the same or at least similar connotation, whether by repeating the beginning or ending group of syllables or consonants, depending on the name: *vilenjak Vilac* (*Elderflower Elf*, where another flower in Croatian was used in order to match with the Croatian word for elf, 'vilenjak'), *zeko Čupavko* (*Ragged Rabbit*), *Milica Mišić* (*Mrs. Millie Mouse*), *mišica Mirta* (*Martha Mouse*), *Joško Joškić* (*Joshua Jones*), *krava Klarisa* (*Clarissa Cow*), etc.

Nevertheless, sometimes it proved hard to come up with an appropriate name that would provoke both effects; in such cases, priority was given either to meaning or to sonority, depending on whether the name was relevant for the story or not. For instance, *Lilac Library* was translated as *Jorgovanska knjižnica* because one of the illustrations in the story shows a female elf with a pink flower ribbon in her hair and the flower is lilac. Another reason in favour of this solution is found in the theory about the relationship between the text and

illustrations: in this way children may learn about a new flower by looking at the illustrations and listening to the story that takes place in the *Lilac Library*.

Furthermore, as it was unlikely to find a name with additional sonorous effect, *Percy Pig* was translated as *praščić Buško*, because the name *Percy* etymologically can mean the one who “pierces the valley” (“Babynames”). In addition, *Percy Pig* appears in the story together with the horse named *Dusty (Praško)*, whose name describes one of his usual traits as a horse. Besides creating a comic effect (especially for the older readers, i.e. parents, teachers, etc. who may be reading the story to children), *Praško* and *Buško* recreated the sonorous effect. On the other hand, when the meaning of the name was not relevant for the story or when it was not used to describe a character, priority was given to sonority. For instance, *Ellie Elf* became *vilenjakinja Vilona* and *Benjamin Bear* became *medo Medimir*.

However, there was one case in which the author invented his own word, *Hoojymop*, for a scary monster that eats rabbit pie and appears on Monday nights. Here, the strategy was to invent a name for a monster, and *Hoojymop* was translated as *mrakozila*. The Croatian prefix *-zila* was used, which is sometimes used to denote large creatures or monsters, and the Croatian word for *dark* (Cro. ‘mrak’), because they appear at night.

Finally, as Coillie explained, there are some names that have counterparts in other languages, if they belong to a historically famous person or if they are so popular that many languages have their own variants (126). In this translation, various popular names have Croatian counterparts, such as *Jake (Ivo)*, *Rosie (Ruža)*, *George (Đuro)*, while some of the names exist in Croatian but are phonologically adapted, such as *Tom (Tomo)* or *Daniel (Danijel)*.

3.3. Cultural Issues

Although in this translation not many instances were found in which, due to cultural differences, certain adaptations in the translation needed to be made, one situation should be singled out because it might be difficult for Croatian-speaking children to understand:

"Look!" she said, "it's the cow that jumped over the moon!" she was thinking of her book of nursery rhymes, in which there was a picture of a cow exactly like Clarissa and the whole rhyme about the cat, the fiddle, the cow, the moon, the little dog, the dish, and the spoon. **I expect you know it.** (Baxter 314)

The problem with this situation is that the traditional English nursery rhyme "Hey Diddle Diddle" (that the girl is taking about) is very popular among the children from the source culture, yet it may not be so popular and well-known in Croatia (despite the fact that the research showed that there are some web pages that introduce popular English songs for children as a means to learn English). Therefore, the author's comment in narration "I expect you know it" would not have much sense for the children listening or reading the story in Croatian. Possible solution included two options. The first one (which was ultimately abandoned) included the following:

"Look!" she said, "it's the cow that jumped over the moon!" she was thinking of her book of nursery rhymes, in which there was a picture of a cow exactly like Clarissa and the whole rhyme about the cat, the fiddle, the cow, the moon, the little dog, the dish, and the spoon. I expect you know it.	„Gle“, uzvikne, „pa to je krava koja je preskočila mjesec!“ Sjetila se svoje zbirke pjesmica u kojoj se nalazila i jedna na engleskom jeziku o mačku, violini, kravi, mjesecu, psiću, tanjuru i žlici. A krava na slici izgledala je baš kao Klarisa!
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Having in mind that the elements of foreignization in the translation of children's books may serve for children to learn something about other cultures and countries (Oittinen 90), this option was taken into consideration earlier in the translation. In the Croatian variant, an explanation is included saying this was a song in English to introduce the popular English nursery rhyme. However, since the intended audience for this book are children up to the age of 6 or 7, in this case, the general accepted opinion that the degree of foreignness and strangeness in young children's literature should be as low as possible (Aguilera 5) was followed. In addition, the little girl from the story was herself under the age of 7 (as much as it can be deducted from the accompanying illustration), and although today little children are more exposed to English language than before, it would nevertheless sound somewhat strange for a Croatian-speaking child to hear anything that has to do with another language, because they are still learning their own (if we assume that the intended audience is under the age of 6 or 7). Furthermore, in a situation where the content of the song was not relevant for the development of the story, this would be replaced by any other famous Croatian nursery rhyme, but the image of the cow jumping over the moon is crucial for this story, because Clarissa Cow began jumping after she had heard the little girl reciting it. Therefore, the following solution was chosen as final:

<p>"Look!" she said, "it's the cow that jumped over the moon!" she was thinking of her book of nursery rhymes, in which there was a picture of a cow exactly like Clarissa and the whole rhyme about the cat, the fiddle, the cow, the moon, the little dog, the dish, and the spoon. I expect you know it.</p>	<p>„Gle“, uzvikne, „pa to je krava koja je preskočila mjesec!“ Sjetila se svoje zbirke pjesmica u kojoj se nalazila i jedna o mačku, violini, kravi, mjesecu, psiću, tanjuru i žlici.</p> <p>Krava je u pjesmici preskočila mjesec, a na slici je izgledala baš kao Klarisa!</p>
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The solution included the explanation that in the song there was a cow that jumped over the moon, to make it clearer for children that Clarissa Cow wanted to do the same just because she had heard the song from the girl. The part “I expect you know it” which implies that the song is really popular amongst the source text readers was omitted, as was the fact that the song was originally written in English and the fact that the children (intended readers) should be familiar with it. In other words, the song was introduced to the target text audience as if it was something they hear for the first time, no matter of whether it really existed somewhere or not or whether some children speaking Croatian might have heard it or not.

3.2.1. Kinship System

There is another cultural issue that had to be dealt with in translation and it is related to different terms for the same kin relations in two different cultures:

"What are we going to make for Great Aunt Mouse ?" they asked.	„A što ćemo napraviti za staru tetu Mišku ?“ pitali su se.
The trouble with great aunts and grandmothers and other wise old mice is that they already have everything they need. They have more acorn bowls and necklaces and pictures than you can imagine.	Problem s maminim i tatinim tetkama , s bakama i djedovima, kao i sa svim drugim starim i mudrim miševima, bio je taj što su oni već imali sve. Imaju više zdjelica, ogrlica i slika nego što možeš zamisliti!

Aunt, according to Cambridge Dictionary, is “the sister of someone’s father or mother, or the wife of someone’s uncle or aunt”. In Croatian kinship system, there are two different words for uncle’s wife – either *strina* (for the wife of father’s brother) or *ujna* (for the wife of

mother's brother). However, the problem is that in Croatian, mother's or father's sister is called *tetka/teta*, but mother's or father's aunt is also called *tetka/teta* ('aunt'), while in English the word *great-aunt* is used for father's or mother's aunt. In this example, it was relevant to point out that the little mice did not know what they should make for their great-aunt, because they are "wise" and "old" and they "already have everything they need". In the second example from the table, it was not difficult to find a solution, because it was a part of the narration where an explanation could be added into the Croatian translation that Great-Aunt Mouse was their great-aunt and not their aunt. The problem occurred with the first example from the table i.e. when the term *great-aunt* appeared in the dialogue, even more so because it was said by a little mouse to other little mice. Thus, since this was the dialogue, it seemed prudent to opt for a simple and straightforward solution. Although a child would usually say only *teta/tetka* ('aunt'), in Croatian it would not be clear (as it is in English) whether it refers to an aunt or to a great-aunt. Since this information is relevant for the further development of the story (as it can be seen in the second example from the table), the great-aunt was translated as *stara tetka* ('old aunt'), while, in the next sentence, there is additional clarification that it was father's or mother's aunt and not mother's or father's sister.

3.4. Lexico-Semantic Issues

Since one of the most recognizable characteristics of children's literature is simple, sometimes even colloquial language (Zhang 251), not many vocabulary problems were encountered in the translation of these stories for children. However, in some cases the context caused slight problems with certain words and expressions. One such example will be written in bold in the following chart, as well as its corresponding Croatian translation.

She was not a young mouse, but running her	Lola nije bila baš mlada, ali kako je stalno
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gardening business had left her little time for going to the dinners and parties where most mice meet their partners. Then, one day, she had visited a busy carpenter mouse to order a fence. The rest was history.	bila zauzeta poslovima u vrtu, nije imala vremena ići na večere i zabave na kojima su ostali miševi upoznavali svoje partnere. Ipak, jednog dana, zatreba joj ograda za vrt pa posjeti marljivog miša stolara. I naravno, tako je počela njihova ljubavna priča.
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In this example, the problematic part was the English phrase “the rest is history”. Although the identical phrase exists in Croatian language, “(a) ostalo je povijest,” its idiomatic meaning might not be that clear for children. Since this is the important part that explains that the two mice fell in love, another solution had to be found in the translation. The final solution was *I naravno, tako je počela njihova ljubavna priča* (Eng. “And, of course, this is how their love story began”) because it seemed more appealing and more likely to draw child’s attention.

When the Chief Librarian emerged from his room, the fairy was delighted with the list, although the elf swore her to secrecy about his back-up system . "It doesn't go with the elf image somehow," he explained.	Ugledavši starog knjižničara s listom imena u rukama, vila je bila presretna. On joj ispriča tajnu o skrivenom računalu . „Ljudi misle da vilenjaci nikad ne griješe i zato moraš strogo čuvati ovu tajnu“, objasni joj.
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The above example presents another vocabulary problem – the compound noun *back-up system*. In this story, the birthday book with all the names of children born on October 17th was lost in the Lilac library, so the Chief Librarian had to use a secret computer that was able to give a list of all the names of the children born on any day in the year. In the Croatian

language, the word *backup* is often used as it is, as an Anglicism, although their Croatian translations *sigurnosna/pričuvna/rezervna kopija* are also very commonly used. However, even its Croatian variants may result confusing or unclear for a young Croatian-speaking child, so the ultimate solution was to simply translate it as *skriveno računalo* (Eng. ‘secret computer’).

Finally, the last chart shows certain expressions that were also slightly problematic in the translation, due to their sonorous and onomatopoeic effect: *munching and marching*, *whirred and whizzed*, *clicked and hummed* and *huff and puff*. Here, creativeness was very important to obtain the sonorous and onomatopoeic effect:

Little Blue lived with his family on a dusty plain, munching and marching , marching and munching.	Sa svojom obitelji živio je na prašnjavoj ravnici na kojoj bi po čitav dan samo njupao i stupao .
The old elf's fingers flew over the keyboard. In no time at all, the computer whirred and whizzed . The printer clicked and hummed .	Istog časa, starac krene brzo tipkati. Računalo je zujalo i brujalo , a onda se začulo i glasno kuckanje i lupkanje pisača.
"I've read this story“, he said, "and your house is no good. It's made of straw and the wolf will huff and puff and blow it down .“	Joško ga upozori: „Čitao sam ovu priču i tvoja kuća od slame nije čvrsta, vuk će puhati, puhati i cijelu je otpuhati! “

3.5. Pragmatic Issues

In “Principles of Correspondence”, Eugene Nida points out that a style also serves as a tool to express certain emotions or attitudes in the text (139), therefore a few words need to be said about the challenges that came out of the efforts to transmit these emotions and attitudes from the source to the target text.

Italics are very commonly used to emphasize the words that bear certain emotions or strong attitudes about something in the text. In *Aesthetic Approaches to Children's Literature: An Introduction*, Maria Nikolajeva mentions the importance of using the italics or capital letters in emphasizing certain emotions or strong attitudes: "Children's writers often use purely graphic stylistic devices for emphasis, such as italics or capitals (...) for instance, to emphasize important words and onomatopoeia (...) to bring essential words and phrases to the readers' attention" (206). In this translation, italics were also used to emphasize the words in the same or similar way that the author herself did:

„This is a book that I <i>can</i> read,“ she said, and she never felt unhappy again.	„Ovu knjigu <i>znam</i> čitati“, zadovoljno je uzdahnula starica i živjela sretno do kraja života.
And that is why, when the bear in this story had been in his new home for over a month and <i>still</i> hadn't been given a name, he began to feel very concerned.	I upravo je zato medo iz ove priče postao jako zabrinut. Prošlo je već mjesec dana otkako je medo pronašao novi dom, a <i>još</i> nije dobio ime.
"Yes," said Louisa's dad, "except we'll be checking <i>everything</i> in the truck before she drives away."	„Hoće“, odgovori joj otac, „samo što ćemo ovog puta provjeriti <i>ama baš</i> sve svari u kamionu prije nego što ode.“
You are blue because blue is right for <i>you</i> ," Little Blue's mother replied.	„Ti si plav jer je plava boja za <i>tebe</i> “, odgovori mu majka.

However, languages differ in many other things than simply in having different terms for the same thing. In some cases, attention needed to be drawn to a specific pragmatic

intention that the author tried to express by using the words in italics and emphasizing the same word in Croatian, that was emphasized in English, would not function for the same pragmatic purpose or it would sound odd in reading the text out loud. Therefore, Croatian particles “*stvarno*” or “*li*” were added to enhance the emotions or attitudes towards a specific situation, as in the following examples:

„Wow,“ he said. "wow and double wow! That's a <i>wonderful</i> bed!“	<i>Oooo!</i> Divna li kreveta!“ radosno uzviknu dječak.
Back went Elderflower. <i>Splash!</i> You guessed it. The frog was not happy.	I tako se Vilac ponovno zaputio u trgovinu. Ali... <i>pljas!</i> Pogodi što! Žabac je sada stvarno bio ljutit.

Sometimes, the emphasis in translation needed to be expanded, and in such cases the word in Croatian was put in italics, although it was not emphasized in the original, as it is shown in the following example:

He wasn't happy ten minutes later, either, when Elderflower dashed by with red ribbons and landed right on his nose.	A kako je samo bio ljutit kada je Vilac nakon samo deset minuta, žurno noseći Emiliji crvene vrpce, još i pao... točno na njegov nos!
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In this example, although the word *right* (Cro. ‘*točno*’) was not written in italics in the original, in the Croatian text it seems better and more appealing in reading the text out loud if emphasized with the italics, especially because it comes after multiple periods, that may also serve as a potential rhythm indicator.

3.6. Stylistic Issues

Finally, although this translation presented a challenge on a number of issues, such as the already-mentioned English syntactic structures, proper names, cultural aspects, certain words and expression or with expressing the author's intended emotions, finding the right style, the one that would suit and sound appealing to young children, was by far the most challenging task. There was no specific rule that was used to develop the style of translation; it was mostly guided by intuition or personal experience as a listener or reader of children's literature. However, there were some "patterns" that were often used to achieve a style that would fit the selected stories best, and it is perhaps very common in children's literature and translating for children in general.

3.6.1. Tense

In order to develop a characteristic archaic, fairy-tale-like style in some stories, various Croatian tenses were used in place of English past simple tense (and in some comes, instead of other English tenses): '*perfekt*', '*aorist*', '*imperfekt*', '*kondicional I*', and '*prezent*'. On the other hand, in the narration of the story that happened "once upon a time," a mix of tenses was used in order to re-create the desired style:

That night, the woman <u>dreamed of</u> a special book with pages of red and blue and gold, full of stories and memories. The book <u>was</u> magic. If you <u>touched</u> it, the book <u>could</u> <u>carry</u> you to countries far away. In her dream, the old woman <u>flew</u> around the world, <u>visiting</u> her sons and daughters and <u>bouncing</u>	Iste večeri starica <u>usnu</u> san o neobičnoj knjizi s crvenim, plavim i zlatnim stranicama, s mnoštvom priča i uspomena. Knjiga <u>bijaše</u> čarobna, a tko god <u>bi</u> je <u>taknuo</u> , <u>odvela bi</u> ga u daleke zemlje. Starica <u>je</u> u snu <u>letjela</u> svijetom i <u>odlazila</u> u posjet sinovima i kćerima, i <u>igrala se</u> sa svojim unucima i
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her grandchildren on her knee.	radosno ih <u>ljuljala</u> na koljenima.
Next morning, the woman suddenly <u>knew</u> what she must do. She <u>asked</u> her friend to open up her old chest and put it within her reach. Inside, as well as the letters from her children, there <u>were</u> all the scraps of fabric left over from her sewing over the years. Very carefully, she <u>cut</u> them into rectangles, like the pages of a book. Slowly, with stiff fingers, she <u>sewed</u> them together, until she had used all the pieces.	Sljedećeg jutra, starici iznenada <u>sinu</u> ideja. <u>Zamoli</u> prijatelja da joj otvori staru škrinju i stavi je negdje gdje ju može dohvatiti. Osim pisama koje je dobila od djece, unutra <u>su se nalazili</u> i ostaci svih tkanina koje je godinama <u>koristila</u> . Ukočenim prstima pažljivo ih <u>stade</u> izrezivati u pravokutnike koji <u>su izgledali</u> baš kao i korice knjige, a potom ih polako <u>stane</u> spajati sve dok nije iskoristila i posljednji komadić.
There <u>was</u> once a little elf who <u>lived</u> in a tree trunk. His mother and his granny <u>lived</u> there too. The elf's name <u>was</u> Juniper Jingle, and everyone <u>liked</u> him.	Nekada davno <u>bijaše</u> mali vilenjak koji <u>je živio</u> u deblu drveta. S njime <u>su živjeli</u> i njegova majka i baka. Ime mu <u>bijaše</u> Zvonko Smrečić i svi <u>su</u> ga jako <u>voljeli</u> .
Once upon a time, there <u>was</u> a little blue elephant. Little Blue <u>lived</u> with his family on a dusty plain, <u>munching</u> and <u>marching</u> , marching and munching. When he <u>wasn't munching or marching</u> , what he <u>loved</u> best was rolling in the mud of a waterhole.	Jednom davno, <u>bijaše</u> jedan plavi slončić po imenu Plavčić. Sa svojom obitelji <u>živio je</u> na prašnjavoj ravnici na kojoj bi po čitav dan samo <u>njupao</u> i <u>stupao</u> . A kada ne bi <u>njupao niti stupao</u> , onda se najviše <u>volio</u> valjati u blatu iz bare.

On the other hand, a lot of stories did not have a fairytale character, so the archaic tone would not be suitable in the translation. Therefore, in such cases, while translating the English

tenses, Croatian tenses *prezent* or *perfekt* were used in most of the cases. The examples can be seen in the following chart:

For her fourth birthday, Polly <u>asked for</u> a puppet. She <u>didn't ask</u> nicely. She <u>didn't say</u> "please". She <u>said</u> , "I want a puppet!" very very loudly. That was the kind of little girl Polly Chin was.	Za svoj četvrti rođendan Mia <u>je poželjela</u> lutka, ali to nije <u>rekla</u> na lijep način. Nije <u>rekla</u> ni „molim“, samo je glasno <u>viknula</u> : „Želim lutka!“. Takva <u>je bila</u> malena Mia Bradić.
When a bear <u>has found</u> a good home, with children who love him, there is only one more thing he needs: a name. Having a name is what makes a bear feel he <u>is</u> no longer just one of hundreds of other bears, sitting on a toy shop shelf. A name <u>gives</u> a bear distinction. It <u>helps</u> him to know who he is. It <u>is</u> , in other words, Very Important.	Kad medo <u>pronade</u> topao dom i kad ga djeca zavole, <u>nedostaje</u> mu samo jedna jedina stvar, a to je ime. Kad <u>dobiye</u> ime, tad zna da više <u>nije</u> samo jedan od svih onih medvjedića što sjede na polici s igračkama u dućanu. Sada ime <u>čini</u> medu posebnim jer <u>zna</u> tko je. Znači, ime <u>je</u> Jako Važno.

In addition, *aurist* was also sometimes used in such type of stories, although they did not have an archaic tone. Most often, it was used with the dialogue tag that follows direct speech, or when it seemed that it would sound suitable in the narration, as in the following examples from the chart:

"Yes, she has," <u>whispered</u> Rosie. "But if you're looking for socks again, you can't have any. We're fed up with finding only odd	„Je“, <u>šapnu</u> Ruža. „Ali ako si opet došao po čarape, ne damo ih. Dosta nam je da moramo nositi samo rasparene čarape.“
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socks to wear."	
"And what is your name?" Honey asked Jack's bear when he introduced himself. The bear <u>mumbled</u> , but he couldn't avoid answering.	„A kako se ti zoveš?“ upita Medeni Ivanovog medu nakon što mu se predstavio. Medo <u>stade</u> mrmljati, no znao je da mu kad-tad mora odgovoriti.

3.6.2. Inversion

Inversion can sometimes be a very useful stylistic tool, especially in children's literature, because it also contributes to the overall tone of the story. Although there were a lot of cases in which the author herself used it, the inversion was sometimes purposefully used in the Croatian translation, in order to enhance the poetic style of the stories:

Her sons went off into the world to seek their fortunes.	U potrazi za boljim životom i njezini su sinovi otišli u daleke krajeve.
Then he wandered home in a haze of happiness, thinking about meeting her later (...)	Zadovoljan uputi se kući, razmišljajući o tome kako će je kasnije vidjeti.

3.6.3. The Verb *Said*

In a dialogue tag, the verb *said* is often used to describe direct speech. Apart from using *said*, one may also use other verbs for the same purpose, for instance: ask, explain, cry, shout, yell, scream, comment, respond, smile, complain, repeat, etc. However, in the stories included in this thesis, the author used the verb *said* on a lot of occasions, most often to indicate who is delivering a line. As Croatian is an inflected language and the verb is in most cases suggestive enough to imply the speaker, this translation uses a number of verbs instead

of *reče*. Besides making the text less repetitive, this contributed to the overall flow of the text. In addition, this variation in reporting verbs or dialogue tags enhanced the overall emotion and intention of one's utterance, which also contributed to the overall style of the story:

<p>"But it's what happens to socks," said Jake.</p> <p>"They turn into sock monsters. Ours is called Fred."</p> <p>"That's enough," said his mother. "Get into bed right now. I'm putting the light out, but I'll leave the door open."</p>	<p>„Ali te se čarape pretvaraju u čarapasta čudovišta“, reče Ivo. „Naš se zove Fred!“</p> <p>„Dosta“, prekine ga majka. „Na spavanje! Ugasit ću svjetlo, ali vrata će vam biti otvorena.“</p>
<p>"If I don't have something soon," said the sock monster, "I'm going to start munching your teddy bears."</p>	<p>„Ako mi uskoro nešto ne date“, zaprijeti čudovište, „pojest ću vam medvjediće.“</p>
<p>"Ssssh!" said Percy Pig. "Don't interrupt me, old friend. I'm reading my book."</p>	<p>„Ššššš! Ne prekidaj me, kompa. Vidiš da čitam knjigu“, prekori ga prašćić Buško.</p>
<p>"You will never understand how to do magic if you can't see it in everything around you, Ellie," said her grandmother.</p>	<p>„Čarolije ima u svemu, Vilona, samo je trebaš znati prepoznati“, pouči jebaka.</p>

3.6.4. Other Stylistic Issues

Among many other stylistic issues encountered in the translation, there are a few more that do not fall under a specific category and perhaps do not need to be categorized as such. On some occasions, therefore, certain words or phrases that do not exist in the original were added with the purpose of finding a better fit with the narrative style of the story, although the intention could have been understood even without adding them:

Very carefully, she cut them into rectangles, like the pages of a book. Slowly, with stiff fingers, she sewed them together, until she had used all the pieces. The beautiful quilt covered the old woman's bed from top to toe.	Ukočenim prstima pažljivo ih stade izrezivati u pravokutnike koji su izgledali baš kao i korice knjige, a potom ih polako stane spajati sve dok nije iskoristila i posljednji komadić. Kad je posao bio gotov, nastavila je zadovoljno promatrati predivan pokrivač koji je prekrio čitav krevet.
Mrs. Jingle had tried everything to keep Juniper in his bed. She put up rails ... but he climbed them in his sleep. She tucked him in tight... but he threw off his covers without waking up. It was hopeless.	Gospođa Smrečić pokušavala je sve kako Zvonko više ne bi padao s kreveta. Najprije mu je postavila ogradu... no Zvonko se popeo preko nje u snu. Potom ga je pokušala dobro ušuškati... no on je bacio sa sebe sve pokrivače. Sve bijaše uzalud.

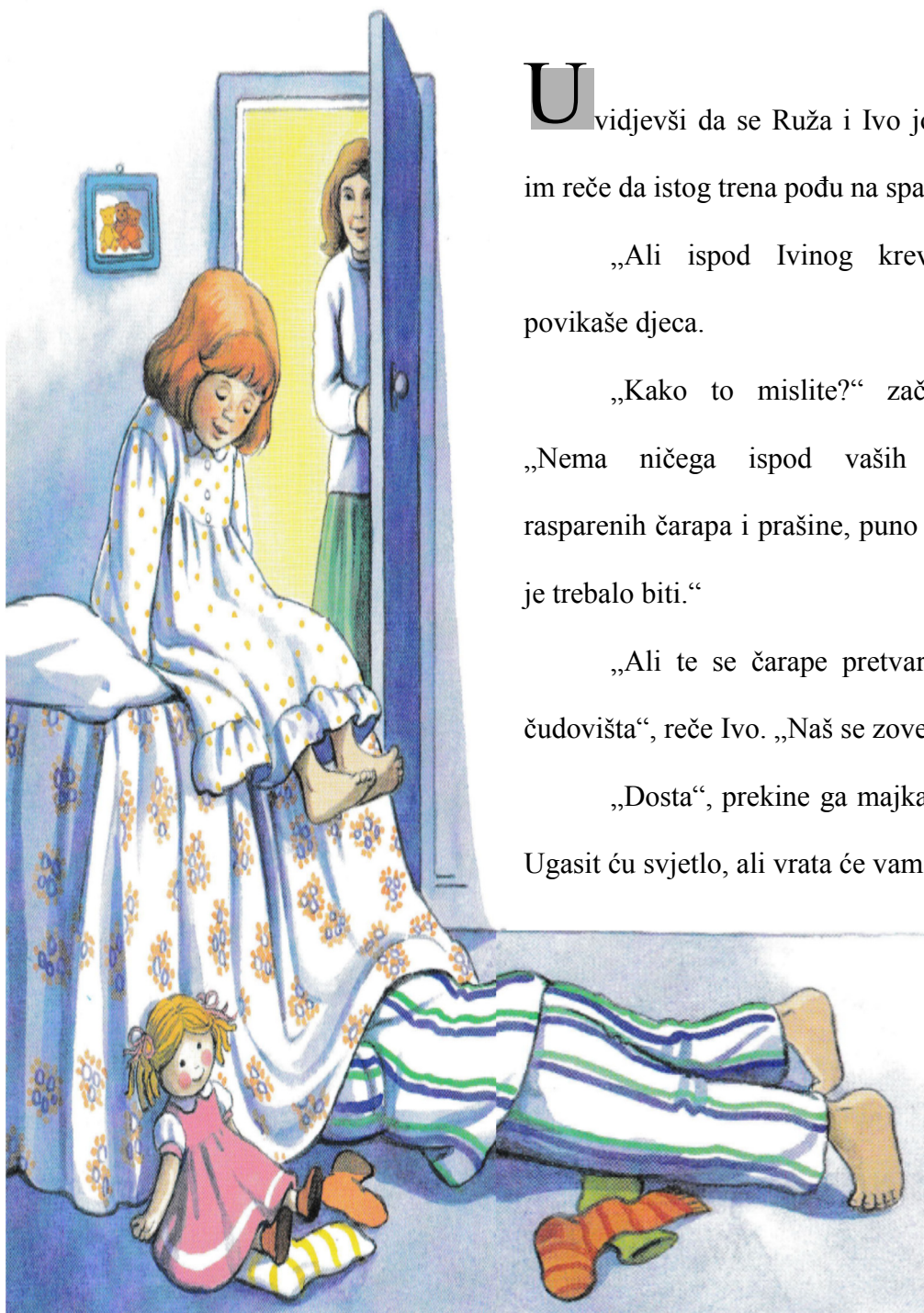
Finally, several other words or expressions that can be frequently found in children's book, especially in fairytales, were introduced in the translation. These include *pak*, *evo*, *uto*, *i tako* (in the end of the story), etc., or certain Croatian exclamations as *ah* or *hmm*. Also, sometimes it seemed fitting and more in line with the general intention or the desired effect the original was meant to achieve to convert a statement into a question, to engage the audience (children) in reading the story, especially because the author also sometimes used this technique in other situations from the stories. Some examples can be found in the following chart:

Every night he dreamed he was flying over	Svake noći sanjao bi kako leti iznad planina
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the mountains, or riding a unicorn, or dancing among the stars.	ili kako jaše jednoroga ili kako pak pleše među zvijezdama.
Mrs. Jingle was not convinced, but when she got home she said the spell exactly as she had been taught it. Juniper's old bed disappeared and nothing came in its place.	Gospođa Smrečić nije baš vjerovala vilinim riječima, ali ipak, kad je stigla kući, izgovori čaroliju točno onako kako ju je vila naučila. Uto Zvonkov stari krevet nestade, no ništa se novo ne stvori na njegovu mjestu.
"But it's a bed for an ordinary elf,, said the fairy "and Juniper is a most extraordinary elf. An imagination like that should be encouraged. I'll give you a spell to make him an imaginary bed, and everything will be well."	„Istina, ali to je krevet za običnog vilenjaka“, reče vila, „a Zvonko nije običan vilenjak. On posjeduje bujnu maštu i šteta bi bilo da je ne iskoristi. Evo , dat ću ti čaroliju s kojom ćeš Zvonku stvoriti nevidljivi krevet i vidjet ćeš da će onda sve biti u redu.“
Juniper still has wonderful dreams, but no matter how much he tosses and turns, he never hits the floor.	I tako je Zvonko nastavio snivati prekrasne snove i, iako se i dalje prevratao u snu, više nikad nije pao s kreveta.
Back at her rose bower, Emmeline saw Elderflower approaching once more, clutching bunches of red ribbons. She sighed. Somehow there was something about Elderflower that just didn't appeal to her, especially when he was panting so hard he couldn't talk.	Iz svoje sjenice od ruža, Emilija ugleda Vilca kako joj prilazi sa snopom crvenih vrpce u rukama. Ah! Bilo je nešto u tom Vilcu što joj se jednostavno nije sviđalo. Zar još mora pored svega tako zadihano govoriti?
And, you know, that was very strange, because the story was ... this one!	Hmm... baš čudno, jer majka mu je pročitala... upravo ovu priču!



Čudovište ispod kreveta



Uvidjevši da se Ruža i Ivo još igraju, majka im reče da istog trena pođu na spavanje.

„Ali ispod Ivinog kreveta je Fred!“ povikaše djeca.

„Kako to mislite?“ začudi se majka. „Nema ničega ispod vaših kreveta osim rasparenih čarapa i prašine, puno više nego što bi je trebalo biti.“

„Ali te se čarape pretvaraju u čarapasta čudovišta“, reče Ivo. „Naš se zove Fred!“

„Dosta“, prekine ga majka. „Na spavanje! Ugasit ću svjetlo, ali vrata će vam biti otvorena.“



Ruža i Ivo brzo uskoče u krevet, no istog trena ugledaju sjenu sitnog stvorenjca kako puže ispod Ivinog kreveta. Bio je to Fred. Izgledalo je kao da je napravljen od rasparenih čarapa, među kojima su se našle i jedne s coflekima koje je Ruža dobila za Božić.

„Je li otišla?“ tihim glasom upita čudovište. Sva čudovišta od čarapa govore tiho.

„Je“, šapnu Ruža. „Ali ako si opet došao po čarape, ne damo ih. Dosta nam je da moramo nositi samo rasparene čarape.“

„Ali ja sam gladan“, odgovori čudovište. „Što još imate za mene? Mogao bih uzeti koju rukavicu ili možda dvije rukavice s jednim prstom.“

„Nemamo ništa! Trebanam *baš* sve“, odgovori mu Ivo. „Trebale su nam i te čarape.“

„Ako mi uskoro nešto ne date“, zaprijeti čudovište, „pojest ću vam medvjediće.“

„Nećeš“, uzviknu Ruža. Sad su blizanci Ruža i Ivo znali da čudovište od čarapa, baš kao i sva ostala čudovišta, nije dobro.

„Znam što ćemo“, šapnu joj Ivo. „Ti mu daj dagrize moj šal, a ja ću ga onda zgrabiti.“

„*Frrr, frr, frr!*“ zapomagalo je čudovište dok ga je Ivo žurno nosio niz stepenice.

Nije bilo nikoga na vidiku pa ga brzo ubaci u perilicu rublja i zalupi vratima.

Sljedećeg jutra, majka objesi mnoštvo opranog rublja na sušilo.

Ugledavši odjeću kako se njiše na vjetru,

Ruža i Ivo bili su sigurni

da je čarapasto čudovište zauvijek nestalo.

Hmm. Ili ipak nije? Što ti misliš?





Čarobni pokrivač



Nekada davno, živjela je jedna žena koja je voljela šiti. Šilaje prekrasne haljine za svoje kćeri i fina odijela za svoje sinove od najskupocjenije i najsajnije tkanine koju si je mogla priuštiti. Kad je bila sigurna da su djeca već davno otišla na spavanje, sjela bi uz svjetlost tek jedne svijeće i šila i šila do dugo u noć. Rano u zoru, budila se prva i odlazila na posao kako bi prehranila svoju obitelj.

Godine su prolazile. Kćeri su se udale i jedna za drugom napustile dom. Naravno, majka je svakoj sašila vjenčanu haljinu i veo. U potrazi za boljim životom i njezini su sinovi otišli u daleke krajeve. S vremena na vrijeme napisali bi majici pismo, ali kako je uvijek imala pune ruke posla, nikada nije naučila čitati. Pisma je vezala vrpcom i čuvala u škrinji sve dok ju jednoga dana ne bi posjetio prijatelj iz obližnjeg mjesta i pročitao što su joj djeca napisala.





Majka je ostarjela i došlo je vrijeme kada više nije mogla raditi. I dalje je voljela šiti i krojiti, no više si nije mogla priuštiti skupocjenu tkaninu koju je nekoć koristila. Na koncu postade toliko slaba i nemoćna da se više nije mogla brinuti za sebe. Jednog dana, prijatelj je pozove u svoj dom. Ona pristane, a sve što je ponijela sa sobom bila je škrinja koju je držala na dnu kreveta.

Sirota starica više nije mogla niti hodati pa je po čitav dan ležala u krevetu i promatrala sjene koje je sunce stvaralo na zidovima.

„Kad bi barem mogla čitati“, reče joj prijatelj, „tako ti nikada ne bi bilo dosadno.“

Iste večeri starica usnu san o neobičnoj knjizi s crvenim, plavim i zlatnim stranicama, s mnoštvom priča i uspomena. Knjiga bijaše čarobna, a tko god bi je taknuo, odvela bi ga u daleke zemlje. Starica je u snu letjela svijetom i odlazila u posjet sinovima i kćerima i igrala se sa svojim unucima i radosno ih ljuljala na koljenima.

Sljedećeg jutra, starici iznenada sinu ideja. Zamoli prijatelja da joj otvori staru škrinju i stavi je negdje gdje ju može dohvatiti. Osim pisama koje je dobila od djece, unutra su se nalazili i ostaci svih tkanina koje je godinama koristila. Ukočenim prstima pažljivo ih stade izrezivati u pravokutnike koji su izgledali baš kao i korice knjige, a potom ih polako stane spajati sve dok nije iskoristila i posljednji komadić.

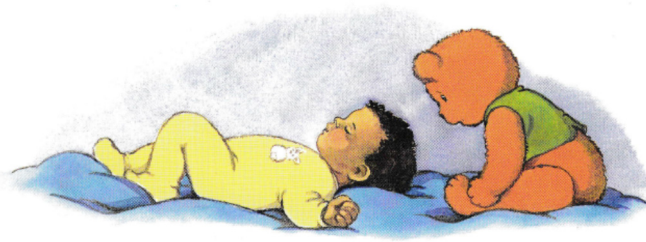
Kad je posao bio gotov, nastavila je zadovoljno promatrati predivan prekrivač koji je prekrio čitav krevet. I dok je prstima prelazila po tkanini, u mislima je putovala u daleke zemlje i prisjećala se uspomena koje je u sebi nosio svaki ovaj komadić tkanine.

„Ovu knjigu *znam* čitati“, zadovoljno je uzdahnula starica i živjela sretno do kraja života.





Medvjedić bez imena



Kad medo pronađe topao dom i kad ga djeca zavole, nedostaje mu samo jedna jedina stvar, a to je ime. Kad dobije ime, tad zna da više nije samo jedan od svih onih medvjedića što sjede na polici s igračkama u dućanu. Sada ime čini medu posebnim jer zna tko je. Znači, ime je Jako Važno.

I upravo je zato medo iz ove priče postao jako zabrinut. Prošlo je već mjesec dana otkako je medo pronašao novi dom, a *još* nije dobio ime.

„Hmm... nije tako teško smisliti ime!“ mrmljao je medo sebi u bradu. „Mogu me nazvati Vilim, Rufin ili Medimir. Da, medo Medimir zvuči dobro! Ova je obitelj stvarno čudna, već su mi do sada trebali smisliti ime.“

Zapravo, uopće nije bilo čudno što medo još nije imao ime jer se njegov vlasnik rodio prije samo deset dana! Maleni je dječak znao spavati, znao je plakati, pa čak i piti mlijeko, ali ništa drugo nije znao. Naravno da onda nije znao ni govoriti! Medo nije znao puno o bebama pa je mislio da su bebe baš kao i medvjedići, da mogu hodati i pričati čim dođu na svijet.





Dani su prolazili, a nitko nije spominjao medino ime. Kad bi medin dan bio loš, znao bi sjesti i duriti se, ali kad bi mu dan bio dobar, medo bi s radošću gledao malenog dječaka. Dječak se zvao Ivan. Ivan je sada već znao sjesti i staviti ručice oko medina vrata.

„Kad Ivan bude znao govoriti“, pomisli medo, „dat će mi ime. Znam da hoće.“

No, stvari nisu ispale onako kako je medo očekivao. Jednog jutra, dječak se uspravi u svom krevetiću i protegne ručice. „Medo!“ izusti. „Medo! Medo!“ Bila je to njegova prva riječ.

„Još samo malo i reći će mi ime!“ zadovoljno pomisli medo. Vrlo brzo dječak je naučio imena gotovo svih predmeta u kući, čak je počeo i izmišljati riječi za neke od njih. Ipak, i dalje je medu zvao „Medo“.



Jednoga dana, Ivan dobije sestru. Njezina joj teta pokloni svoga medu i svi su ga od prvoga dana zvali Medeni.

„A kako se ti zoveš?“ upita Medeni Ivanovog medu nakon što mu se predstavio. Medo stade mrmljati, no znao je da mu kad-tad mora odgovoriti.

„Zove me Medo“, konačno odgovori medvjedić, spreman da mu se Medeni svakog časa krene rugati.

Medeni se nije narugao, već reče:

„Uh, pa ti si stvarno jedan jako sretan medo! Imaš svarno posebno ime! Takvo ime imaju samo najposebniji medvjedići!“

Te večeri, dok je grlio svog medu u krevetu, Ivan mu kao i uvijek šapnu: „Laku noć, Medo!“, a ponosni Medo jedva je zaspao od uzbuđenja.

„Laku noć, Dječčače!“ šapnu i on.





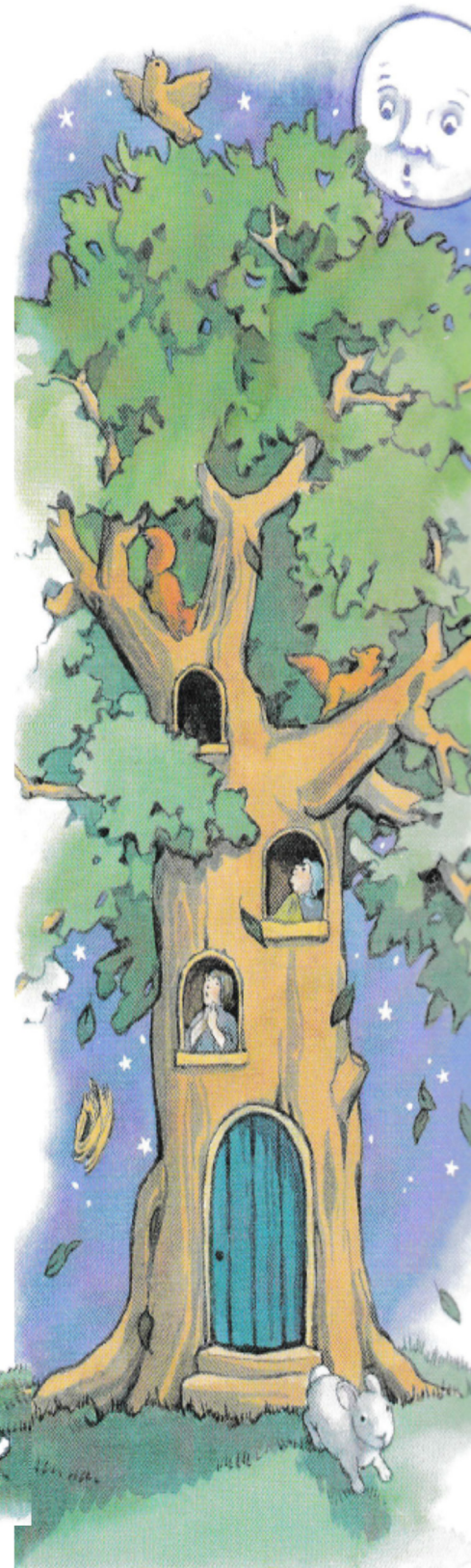
O ne! Ne opet!

Nekada davno bijaše mali vilenjak koji je živio u debelu drveta.

S njime su živjeli i njegova majka i baka. Ime mu bijaše Zvonko Smrečić i svi su ga jako voljeli.

Ipak, njegovoj majci i njegovoj baki bijaše jako teško živjeti s njim. Danju nije bilo tako teško, ali noću bi počeli problemi. Naime, Zvonko je snivao jako lijepe snove. Svake noći sanjao bi kako leti iznad planina ili kako jaše jednoroga ili kako pak pleše među zvijezdama. Bijahu to lijepi, čarobni snovi, no uvijek bi završili isto: zbog njih bi se Zvonko neprestano prevrtao u snu te bi svaki put pao s kreveta!

Vjerojatno misliš da nije tako strašno kad netko padne s kreveta, posebno ako padne na mekane jastučice. Onda sigurno nikada nisi živio na drvetu! Kad bi Zvonko pao na pod, čitavo bi se drvo zatreslo! Budila se majka Zvonac. Budila se baka Smrečić. Budila se i vjeverica koja je živjela u krošnji drveta. Budili su se i zečići koji su živjeli u korijenju drveta (a tamo ih je živjelo jako puno!), a čak bi i ptičica koja je gradila gnijezdo na vrhu stabla morala početi sve ispočetka! I nitko ne bi bio sretan osim Zvonka Smrečića koji bi, kao da se ništa nije dogodilo, mirno nastavio spavati... na podu!





Gospođa Smrečić pokušavala je sve kako Zvonko više ne bi padao s kreveta. Najprije mu je postavila ogradu... no Zvonko se popeo preko nje u snu. Potom ga je pokušala dobro ušuškati... no on je bacio sa sebe sve prekrivače. Sve bijaše uzalud. Naposljetku majka odluči posjetiti vilu Zvrckicu kako bi na Zvonka bacila čaroliju.

Vila Zvrckica bijaše oštra i ne baš ljubazna. „Problem je u njegovu krevetu“, reče vila bez puno razmišljanja.

„Ali, vilo, to je najbolji i najudobniji krevet u čitavoj šumi“, bunila se gospođa Smrečić.

„Istina, ali to je krevet za običnog vilenjaka“, reče vila, „a Zvonko nije običan vilenjak. On posjeduje bujnu maštu i šteta bi bilo da je ne iskoristi. Evo, dat ću ti čaroliju s kojom ćeš Zvonku stvoriti nevidljivi krevet i vidjet ćeš da će onda sve biti u redu.“

Gospođa Smrečić nije baš vjerovala vilinim riječima, ali ipak, kad je stigla kući, izgovori čaroliju točno onako kako ju je vila naučila. Uto Zvonkov stari krevet nestade, no ništa se novo ne stvori na njegovu mjestu. Ljutita gospođa Smrečić odluči ponovno posjetiti vilu, no u tom trenu stignu Zvonko.

„Oooo! Divna li kreveta!“ radosno uzviknu dječak i popnu se na nevidljivi krevet u zraku. Kako li je samo krevet bio udoban!

I tako je Zvonko nastavio snivati prekrasne snove i, iako se i dalje prevratao u snu, više nikad nije pao s kreveta. Gospođa Smrečić bijaše sretna. Baka Smrečić bijaše sretna. Vjeverica i zečiči bijahu sretni, a ptičica na vrhu drveta sagradila je najljepše gnijezdo u čitavoj šumi prepuno svojih beba ptičica.





Došla je teta Agata!

Kad je teta Agata prvi put posjetila Lulu i njezinu obitelj, nitko nije bio posve spreman jer tko bi i pomislio da će teta Agata stići *kamionom* i da će baš *toliko* toga ponijeti sa sobom!

Evo što je sve ponijela:

jedan veliki sanduk oblijepljen mnoštvom zanimljivih naljepnica...

jedan ružičasti, jedan narančasti, jedan žuti, jedan plavi, i jedan smeđi kofer...

jednu jako tešku košaricu za piknik...

kofer s gitarom iscrtan cvijećem...

rastavljeni bicikl sa zastavicama na upravljaču...

nekoliko ogromnih torbi iz kojih su virili neobični predmeti...

kavez s papigom...

i...



najveći buket cvijeća koji postoji!

Kad je teta Agata konačno unijela sve svoje stvari, kuća odjednom postade pretrpana. To nije smetalo Lulu jer našlo se tu pregršt lijepih stvari. Izgleda da je teta Agata *stvarno* bila posvuda i da ima toliko toga lijepoga za ispričati. Kako li je samo Lulu obožavala kad bi joj u posjet došla teta Agata!

Došlo je vrijeme da se teta Agata vrati kući. U kamion je stao golemi sanduk, jedan ružičasti, jedan narančasti, jedan žuti, jedan plavi i jedan smeđi kofer, košarica za piknik, kofer s gitarom, rastavljeni bicikl, nekoliko ogromnih torbi, kavez s papigom, ogromna kutija u kojoj je nekada bila perilica posuđa i teta Agata.

„Zbogom!“ mahala je teta Agata dok je kamionom izlazila na cestu ne pogledavši ni lijevo ni desno.. „Vidimo se sljedeće godine!“

Samo deset minuta kasnije, nečiji glas prozbori: „Gdje je Lulu?“, a potom drugi glas upita: „Što li je odnijela u onoj kutiji od perilice posuđa?“

I dok su se sljedećih pet minuta i dalje pitali što je to teta Agata odnijela u kutiji, odjednom se začuje škripanje kočnica. Kamion tete Agate zaustavi se pred vratima kuće.

„Ne mogu vjerovati“, smijala se teta Agata, „baš sam se i ja to pitala!“

Te večeri, kad ju je majka dobro ušuškala u krevet i kad je teta Agata već bila daleko, djevojčica upita: „Hoće teta Agata doći i sljedeće godine?“

„Bojim se da hoće“, odgovori otac.

„Naravno da hoće“, reče majka.

„I sve će biti isto?“ upita Lulu.

„Hoće“, odgovori joj otac, „samo što ćemo ovog puta provjeriti ama *baš* sve stvari u kamionu prije nego što ode.“

„A tako“, uzdahnu Lulu. „Ionako imam čitavu godinu da smislim nov plan“, pomisli i utone u san.





Medvjedić za djecu



Ivan je za rođendan dobio jako veliki poklon od gospođe Marinović i jako se iznenadio. Gospođa Marinović je starica koja živi u Ivanovoj ulici, ali Ivan nikada prije nije obraćao pažnju na nju. Mislio je da je pomalo čudna jer je nosila smiješnu odjeću i pričala sama sa sobom dok je hodala ulicom. Ipak, poklon je poklon, a možda gospođa Marinović uopće i nije tako čudna.

Strгнуvši ukrasni papir odmah se predomislio. Bio je to medo! Veliki, mekani, plišani medo s vrpcom oko vrata! Čak je i njegova majka morala sakriti osmijeh.

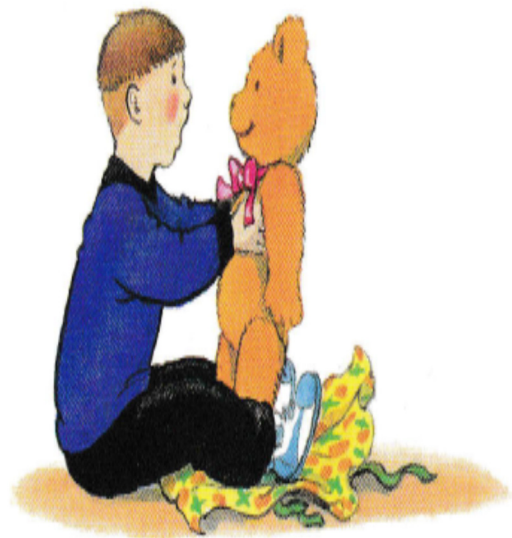
„Lijepo od nje, dušo“, ipak mu reče majka. „Moraš joj zahvaliti kada je sretnješ.“

Ali Ivan je imao puno veći problem... mora pod hitno sakriti medu! Za nekoliko sati njegovi će prijatelji doći na rođendansku proslavu i nikako ne smiju vidjeti medu! Kad bi barem bio samo malo manji...

Najprije ga je pokušao sakriti u ormarić.

Potom ga je pokušao gurnuti ispod kreveta.

Pokušao ga je i ugurati u košaru s prljavim rubljem.





Ništa nije upalilo. Medo je i *dalje* bio tamo. Bio je *stvarno* jako velik i Ivan ga nikako nije mogao sakriti. Tražeći razna mjesta po kući, odjednom se zapita: „*Hmm...* a kako bi bilo da se medo jednostavno negdje stopi s namještajem?“ Ivan je pokušao i to, no svaki put kad bi ušao u sobu i pravio se da ne zna da je medo tamo, prva stvar koju bi ugledao bilo je to šašavo, plišano lice!

Nešto prije početka rodendanske proslave, Ivanu iznenada sine sjajna ideja.

„Ako se požurim, stignem otići do gospođe Marinović i reći joj hvala“, reče majci. Naravno, majka mu nije povjerovala, ali pustila ga je da ode.

Ivan je hodao niz ulicu i čvrsto držao medu u ruci. Kad mu je gospođa Marinović otvorila vrata, sav uspuhan je upita: „Gospo-đo-Marino-vić-puno-Vam-hvala-na-poklo-nu-ali-danas-slavim-rođen-dan-i-bojim-se-da-bi-mogli-uniš-titi-medu-pa-može-li-danas-biti-kod-vas?“

Gospođa Marinović bila je jako zbunjena. „Pa, izgleda da si sad već veliki za medu, zar ne? A što kažeš na sat?“

Ivan prodrma glavom. Kakav sad sat?

Starica mu pokaže mali otvor na medinim leđima u koji se mogu gurnuti stvarite iz njega izvadi prekrasan sat.

Objasni mu da je medo trebao čuvati sat da se ne pokida ili da se ne razlikuje previše od svih ostalih poklona koje će dobiti za rođendan.

Kad se vratio kući, Ivan reče majci: „Bio sam u pravu. Ona i *je* čudna, ali nije loša. Zapravo, uopće nije loša. Gle, mama! *Vrijeme* je za moju proslavu!“





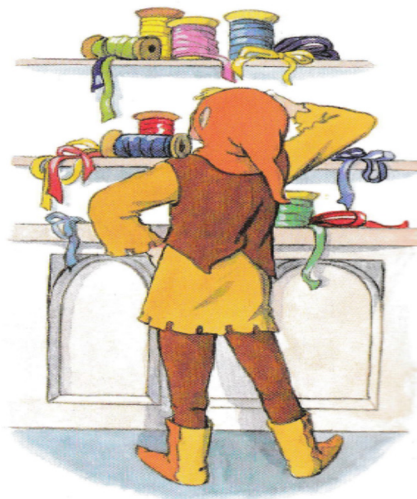
Vrpce u duginim bojama



Kad se udvara, vilenjak svojoj odabranici odnese nekoliko vrpce za kosu jer vilenjakinje se jako ponose svojom gustom i sjajnom kosom. Njome skrivaju uši koje su u vilenjaka, kao što već znadeš, duge i šiljaste. (Zapravo, nema ničega lošeg u dugim šiljastim ušima, no ipak, neke od njih žele biti poput vilačije su uši toliko malene da ih jedva možeš primijetiti.)

Jednoga dana, vilenjak Vilac zaputi se u grad kako bi svojoj odabranici Emiliji kupio vrpce za kosu.

U trgovini prepunoj vrpce i vezica različitih vrsta Vilac je proveo nekoliko sati. Bilo mu je jako teško odlučiti koje vrpce kupiti. Na koncu se ipak odluči za zelene jer takve bijahu oči njegove drage Emilije.

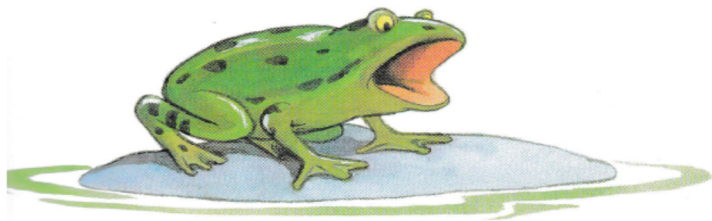


Zadovoljan uputi se kući, razmišljajući o tome kako će je kasnije vidjeti. Kako od silne sreće nije gledao kuda ide, odjednom upadne u jarak i razljuti žapca koji tamo stanuje.

Kad je Emilija ugledala vrpce, oči joj istog trena zasjaše. Ipak, oduševljenje nije dugo trajalo. „Ah, mislila sam da ćeš donijeti narančaste“, uzdahne. „Vilac? Kamo je otišao?“

Mladi je vilenjak već odjurio nazad u trgovinu. Kao i obično, od silne žurbe opet nije gledao kuda ide pa ponovno nagazi na žapca iz jarka.





Emilija je neko vrijeme promatrala narančaste vrpce, ali nije joj trebalo dugo da vilenjaka ipak pošalje po vrpce u plavoj boji.

I tako se Vilac ponovno zaputio u trgovinu.

Ali... *pljas!* Pogodi što! Žabac je sada *stvarno* bio ljutit.

A kako je samo bio ljutit kada je Vilac nakon samo deset minuta, žurno noseći Emiliji crvene vrpce, još i pao... *točno* na njegov nos!

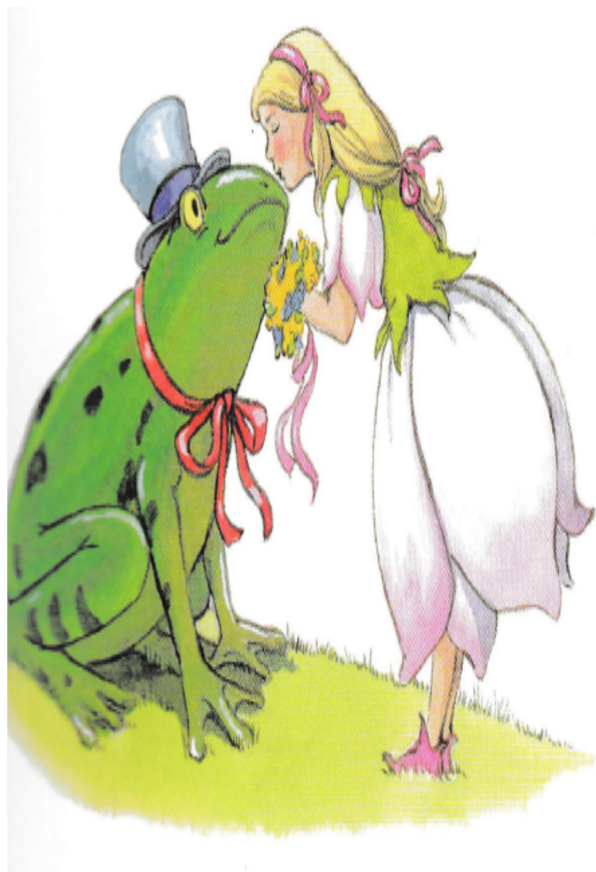
Iz svoje sjenice od ruža, Emilija ugleda Vilca kako joj prilazi sa snopom crvenih vrpce u rukama.

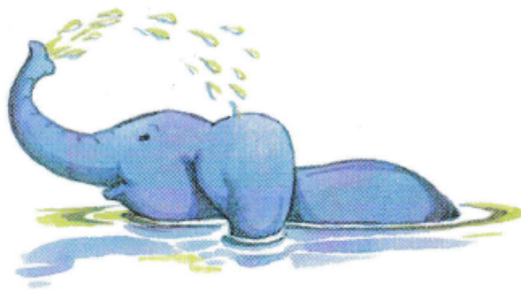
Ah! Bilo je nešto u tom Vilcu što joj se jednostavno nije sviđalo.

Zar još mora pored svega tako zadihano govoriti? Odluči ga poslati po ljubičaste vrpce kako bi ga se riješila, ali uto začuje duboki glas koji reče:

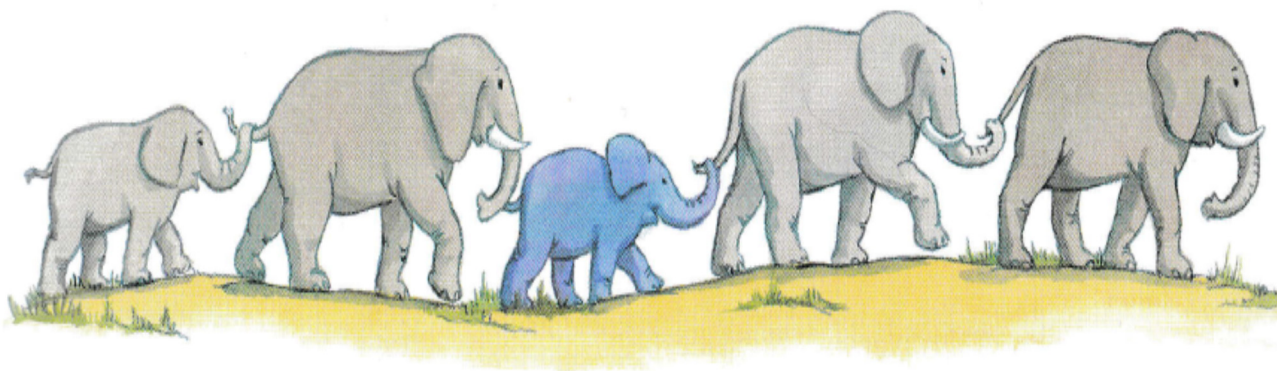


„A što kažeš na ove vrpce, draga?“ Bio je to glas zelenog gospodina žapca koji je doskočio do nje i ponudio joj vrpce u duginim bojama svezane u mašnicu. I tako se Emilija udala za žapca i živjela sretno do kraja života. A Vilac? Vidio je da se vrpce dobro prodaju pa je u deblu hrasta otvorio trgovinu vrpcama od koje je živio prilično dobro.





Zašto sam ja plav?



Jednom davno, bijaše jedan plavi slonić po imenu Plavčić. Sa svojom obitelji živio je na prašnjavoj ravnici na kojoj bi po čitav dan samo njupao i stupao. A kad ne bi njupao *niti* stupao, onda se najviše volio valjati u blatu iz bare.

Jednog dana, slonovi stignu do bare koja nije bila blatnjava kao inače. Voda u njoj bila je toliko čista i bistra da se sjajila na suncu.

„Lakše malo!“ uzivkne prabaka slonica ugledavši da se neki od mlađih članova obitelji žure i jure prema bari. Slonovi vinu surle u zrak u znak da su shvatili te krenu mirno koračati prema bari. Majka slonica gurala je Plavčića naprijed jer nije željela da zaostaje za drugima.

Plavčić stigne do bare i pogleda dolje. Iz vode ga je gledao još jedan slonić.



Bijaše to prvi put da je Plavčić ugledao svoj odraz.
Čarobnog li trenutka! Plavčić mahne surlom...i drugi slonić mahne surlom!
Plavčić mahne surlom u drugu stranu... i gle, i drugi slonić mahne surlom u drugu stranu! Na koncu Plavčić pažljivo uroni surluu vodu i pojubi svoj odraz.

Ljubio je svoj odraz sve dok mu se surla nije skroz napunila bistrom vodom iz bare. Potom se konačno okrene majci i upita je: „Mama, zašto sam ja plav?“ Sada je Plavčić shvatio da nijedan drugi slon ne izgleda kao on.

„Ti si plav jer je plava boja za *tebe*“, odgovori mu majka. „Neki su slonovi ružičasti, neki su plavi, neki su žuti, a neki su sivi, baš kao ja.“

Plavčić nije baš povjerovao u ono što mu je govorila majka. Nikada nije vidio plavoga slona i zato je mislio da je čudan i drukčiji od svih ostalih slonova.

Jednog dana, ugleda predivan prizor u daljini. Ružičasti, žuti, i da, *plavi* slon stupali su naprijed! Bez puno razmišljanja, Plavčić ih odjuri upoznati.

Slonovi bijahu jako ljubazni prema Plavčiću, a Plavčić bijaše jako sretan jer je vidio druge, odrasle slonove koji izgledaju baš poput njega. Zato odluči ostati s njima.

Ipak, te večeri, dok je pokušavao zaspati pod zvijezdama, Plavčić shvati da nekako ne pripada čudnim slonovima. Njegova je majka sada spavala negdje jako, jako daleko i možda joj je nedostajao njezin plavi slonić. Ustane se i sam se, u noći punog mjeseca, zaputi natrag do svoje obitelji.

„Tako sam sretna što si se vratio, Plavčiću!“ , umorno mu šapnu mu majka.

„Mama, ja volim biti plav“, šapnu i on. „Plava boja je jako lijepa!“

„I ti si jako lijep“, reče mu majka. „A sada, na spavanje! Jer svi slonovi trebaju spavati, čak i plavi.“





Poklon za Miju



Za svoj četvrti rođendan Mia je poželjela lutka, ali to nije rekla na lijep način. Nije rekla ni „molim“, samo je glasno viknula: „Želim lutka!“. Takva je bila malena Mia Bradić.

Tata joj je čvrstim glasom rekao da ne može imati sve što poželi, a njezina se tetka Naomi samo nasmijala. Došao je i Mijin rođendan i već rano ujutro stigao je paket od tetke Naomi. Unutra se nalazio veliki lutak, prekrasni klaun. Mia nije marila ni za jedan od poklona i počela se igrati s klaunom. Vidjela je da lutka može izvesti što god ona poželi i to joj se jako sviđalo.

„Dušo, moraš na plivanje“, viknu otac nešto kasnije. „Spremi stvari.“

„Neću!“ odbrusi mu Mia. „Dođi, gospon Klaun. Idemo se sakriti u moju sobu.“

„Neću!“ odgovori lutka.

Iznenadena, Mia ispusti lutka iz ruku.

„Auć!“ uzviknu klaun. „Ako ćeš se tako ponašati prema meni, bolje da nisam ni došao!“

„Oprosti“, reče mu djevojčica. Mia je rijetko kada kome govorila *oprosti*.

Uzela je klauna i odnijela ga u svoju sobu.



Nakon nekog vremena, kad ju je tata napokon prestao dozivati, odluči se sakriti ispod kreveta i igrati s klaunom. Ali... nekako joj se nije sviđalo što je lutak prijekorno gleda pa je na koncu spremila svoje stvari i otišla na plivanje.

Te večeri, poslije plivanja i jako ukusnog objeda, i nakon rođendanske proslave i još jako, jako puno poklona, Mia se ponovno otišla igrati sa svojim lutkom. Tek što se uspela do svoje sobe, začuje tatin glas.

„Slavljenice, na spavanje!“

„Ne još!“ pobuni se Mia.

„Ne, ne i ne!“ vikne i lutak. Mia po drugi put nije mogla vjerovati onome što čuje.

„Mislim stvarno“, nastavi klaun, „nismo još gotovi s igrom, a meni se još ne spava. Kakva drskost! Baš je zločest taj tvoj tata!“

To su bile riječi koje bi *Mia* često govorila ocu, ali nije joj bilo drago čuti da mu ih govori netko drugi.

„On *nije* drzak i zločest!“ vikne Mia. „I *meni* se spava! Ulazi!“ reče mu ljutito i ubaci ga u kutiju s igračkama. Potom snažno zalupi poklopcem.

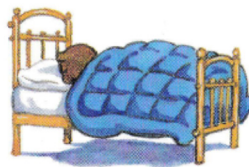
„Bravo“, iznenada joj reče klaun.

Mia ubrzo shvati da je klaun bio zločest onda kad je *ona* bila zločesta. A kad je bila dobra...pa, nije teško pogoditi. Tata je primijetio da se Mia počela ponašati drukčije.

„Znaš“, reče svojoj sestri Naomi, „otkad ima tog klauna, više nije tako zločesta. Sreća pa si joj ga kupila!“

Naomi se nasmiješi i reče: „Pa, znam ja dobro koliko je *moj* brat znao biti zločest.“
Mijin otac pravio se da ne čuje, baš kao što se i Mia ponekad pravila da ne čuje njega.





Jeste dobro, gospon Medo?

Iz kuće starog gospodina mede, po čitav dan čuli bi se jako čudni zvukovi: lupanje, udaranje i, žao mi je što ovo moram reći, pokoja ružna riječ. Trajalo je to satima i svi su se pitali što to medo radi. Izgledalo je kao da premješta namještaj, ali nitko nije bio toliko hrabar pokucati na njegova vrata i pitati ga što se događa. Medo je oduvijek bio razdražljiv, ali u posljednje vrijeme bio je posebno ljutit i nervozan.

„Možda ima proljetno čišćenje“, zaključio zeko Čupavko.

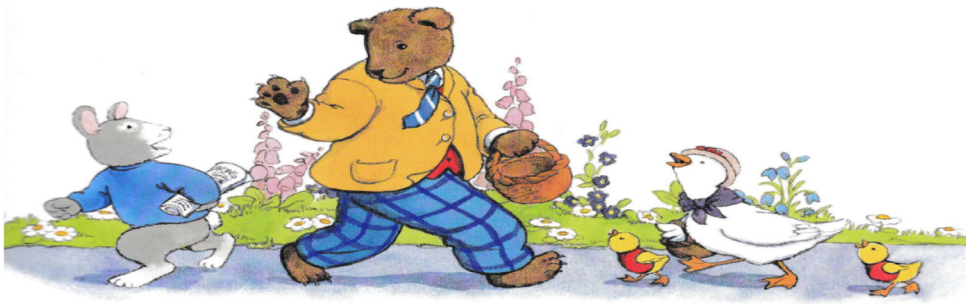
„Ne budi smiješan“, odgovori mu žena. „Pa sad je kolovoz.“

Mala se družina okupila ispred medine kuće i stajala ondje sve dok sunce nije zašlo. Još uvijek je iz nje dolazila čudna buka.

„Ne bi nas mogao čuti sve i da mu pokucamo na vrata i ponudimo pomoć“, reče panda, a zbog njenih su se riječi svi odmah osjećali puno bolje.

Spustila se noć i životinje su se vratile svojim kućama. Buka iz medine kuće polako se stišala. Sljedećih pola sata zavladała je potpuna tišina i moglo se čuti samo blago medino hrkanje koje je zvučalo poput predenja neke jako velike mačke.





Sljedećeg je jutra zeko Čupavko sasvim slučajno prolazio pored medine kuće kada je ovaj izlazio van.

„Dobro jutro, zeko!“ veselo ga pozdravi medo. „A bome i *je* dobro!“

„J-j-jutro“, zamuca zeko Čupavko. Stvarno se nije mogao sjetiti kad je zadnji put medo bio tako ljubazan. S nevjericom ga je gledao kako prolazi ulicom i maše i ljubazno pozdravlja sve koje sreće.



Za vrijeme ručka, zeko Čupavko ispriča svojoj ženi što se dogodilo. Žena odloži žlicu na stol. „Nešto mi tu smrdi“, reče, „idem odmah do mede provjeriti što se događa.“

Nakon samo pet minuta, zečica se vrati kući.

„Srela sam medu u susjedstvu“, reče, „i sad mi je sve jasno. Sve ove dane bio je ljutit jer nije ni oka sklopio. Neke su ptice sagradile gnijezdo pod nadstrešnicom njegove kuće i cijelo su vrijeme cvrkutale pa jadni medo nije mogao spavati. Jučer je cijeli dan vukao svoj veliki mjedeni krevet niz stepenice u prizemlje kako bi mogao u miru spavati. Sad je ljubazan jer se prvi put nakon dugo vremena naspavao kako treba.“

„Onda više nije opasno ići kod njega?“ upita je zeko Čupavko.

„Ne zadugo“, namršti se zečica. „Ispod parketa njegove dnevne sobe upravo se doselila obitelj miševa, a njihovo tapkanje još je glasnije od ptičjeg cvrkuta!“





Kišni dan



Vani je padala kiša. Gospođa Milica Mišić pogleda kroz prozor, uzdahne i reče: „Jadna moja Lola! Baš je danas morala pasti!“

Gospodin Mišić točno je znao na što misli, ali nije obraćao pažnju. Čitao je novine i *stvarno* više nije želio slušati o tom vjenčanju. U zadnje vrijeme samo se o tome pričalo! Udaje se Milicina sestra, mišica Lola. Lola nije bila baš mlada, ali kako je stalno bila zauzeta poslovima u vrtu, nije imala vremena ići na večere i zabave na kojima su ostali miševi upoznawali svoje partnere. Ipak, jednog dana, zatreba joj ograda za vrt pa posjeti marljivog miša stolara. I naravno, tako je počela njihova ljubavna priča.

Milica Mišić obuče kabanicu i žurno izađe na kišu. Mora što prije posjetiti prijateljice mišice kako bi riješile ovaj strašan problem! Što će biti sa svom onom hranom koju su spremile? A što će tek biti sa svim onim ogromnim i bogato ukrašenim šeširima koje je svaka radila sama za sebe, u nadi da će baš njezin biti najljepši?

U kući mišice Mirte, već su se okupile sve Milicine prijateljice. Mirtina kuća bila je najveća u cijeloj šumi.



„Moja kuća *jest* velika“, reče Mirta,
„ali ne toliko da u nju stane svih tristo uzvanika!
Da barem možemo odgoditi vjenčanje, ali kuhar je
već toliko toga pripremio! Jadan je marljivo kuhao
cijeli tjedan i ne znam gdje bismo sa svom tom hranom!“

„A da vjenčanje bude pod zemljom?“ predloži
Milica Mišić. Uto se jedna od mišica pobuni:

„O, ne, nikako! Tamo je jako mračno i tijesno!
Osim toga, moj šešir je velik, a tamo su hodnici jako uski!“

„A ja ne želim biti ni blizu zečeva nakon onog što se dogodilo mom kamenjaru!“ doda
Mirta. (Jedan jako smotani zeko odlučio je izaći iz svoje rupe pod zemljom kako bi promatrao
mjesec, ali jedan nije znao kuda ide pa je slučajno iskopao cijeli Mirtin kamenjar.)

Vjerojatno se pitaš gdje su u toj priči Lola i njezin zaručnik Tomo. Zapravo, ni Lola ni
Tomo nisu željeli ovako veliko vjenčanje koje su za njih pripremale mišice. Da stvar bude
gora, nisu ni pitale što njih dvoje zapravo žele!

Dok su mišice raspravljale o vjenčanju i dok je kiša i dalje padala, dvoje miševa koji
su od svih trebali biti najviše zabrinuti, bili su sretniji nego ikad. Njihov san o mirnom
vjenčanju na kraju se ipak ostvario. Stajali su pod mladim hrastom, a s njima se nalazio samo
Alfred, svećenik za miševe.

„Volim kišu“, šapne mu Lola. „A ti?“
„I ja“, reče joj Tomo, „ali tebe volim više.“





Knjige rođendana

Sigurno već znaš da odrasli ljudi ne pamte baš dobro. Zaboravljaju ključeve, šešire ili jako važne događaje. Sigurno se pitaš kako to da onda (obično) znaju kad je tvoj rođendan? To je zato što je za njega zadužena rođendanska vila koja ih svaki put, nekoliko dana prije, podsjeti na taj jako važan dan.

Vile imaju posebnu knjigu u kojoj su zapisani svi rođendani na svijetu (pa čak i rođendani odraslih). Prije mnogo, mnogo godina, postojala je samo jedna jedina knjiga rođendana. Danas ih ima puno i čuvaju se u Jorgovanskoj knjižnici koju već godinama vodi jedan stari vilenjak. Njemu pomaže nekoliko nestašnih malih vilenjaka, a svaki od njih može se jako brzo penjati i silaziti niz ljestve koje dosežu i najviše police.

Jednog dana, u Jorgovanskoj knjižnici nastane ogromna zbrka. Nestala je jedna knjiga! Točnije, bila je to knjiga za sve koji su rođeni 17. listopada, broj 96.

„Mora da su je negdje zametnuli“, zaključio stari knjižničar nakon što mu je zabrinuta vila prijavila problem. „Vilenjaci! Pretražite svaku policu i nađite nestalu knjigu!“





Cijeli dan i cijelu noć, vilenjaci su neumorno tražili, ali nisu pronašli nestalu knjigu.

Jadna vila bila je još zabrinutija: „Ali ja danas moram početi podsjećati roditelje“, reče. „Već je 10. listopad!“

„Ne brini, dijete drago“, reče joj stari knjižničar. „Ovo se nikada prije nije dogodilo pa neće ni sada, tako mi svega! Dođi opet za pola sata i imat ćeš listu s imenima!“

Tek što je vila otišla, starac pritisne skriveni gumb ispod pisaćeg stola. Uto se otvori jedna polica s knjigama pa vilenjak uđe u tajnu odaju. U njoj nije bilo nikakvih vradžbina ni čarobnih napitaka. Nije bila puna paučine, a nije bilo ni vještičjeg kotla. U njoj se nalazio tek jedan uredno složeni radni stolić na kojemu je stajalo računalo s velikim smješkom na ekranu.

„Kako ti mogu pomoći, knjižničaru?“ upita ga smješko.

Istog časa, starac krene brzo tipkati. Računalo je zujalo i brujalo, a onda se začulo i glasno kuckanje i lupkanje pisača. Na kraju iz računala izađe jako dugačka lista s imenima sve djece rođene 17. listopada.

Ugledavši starog knjižničara s listom imena u rukama, vila je bila presretna. On joj ispriča tajnu o skrivenom računalu.

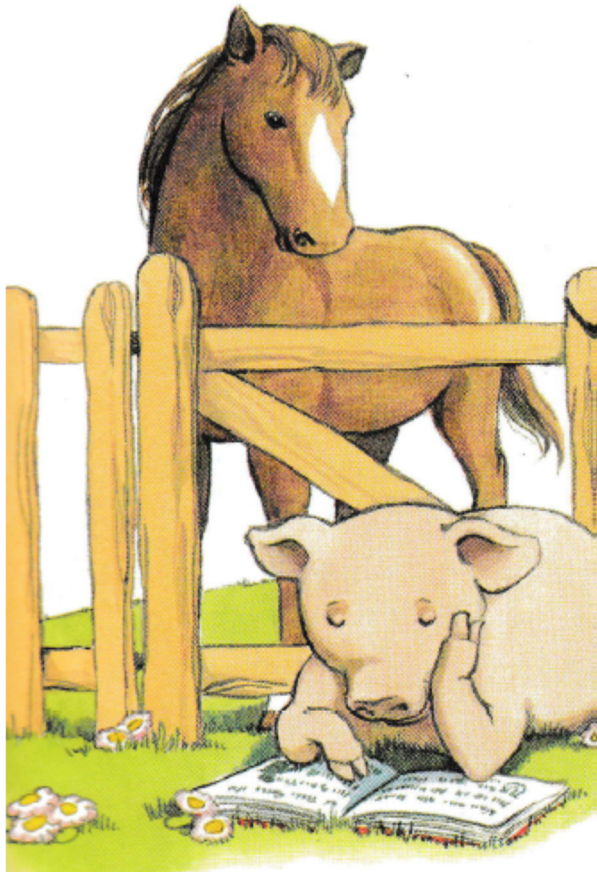
„Ljudi misle da vilenjaci nikad ne griješe i zato moraš strogo čuvati ovu tajnu“, objasni joj.

Vrativši se do svog pisaćeg stola, odjednom ugleda nestalu knjigu i ubrzo shvati kako je sve ovo vrijeme sjedio na njoj! (Kao što vidiš, i vilenjaci često zaboravljaju, baš kao i odrasli ljudi!)





Klip, klip, klop!



Konj Praško proviri preko ograde. „Što to radiš, Buško?“ upita ga.

„Ššššš! Ne prekidaj me, kompa. Vidiš da čitam knjigu“, prekori ga praščić Buško.

Praško podrugljivo frkne nosom. „Zvuči dosadno. Idemo se igrati lovice!“

„Ti ne voliš čitati jer ti čitanje baš i ne ide, Praško!“ reče mu praščić i doda: „To je zato što ne čitaš dovoljno, da čitaš malo više, išlo bi ti jednako dobro kao i meni, i siguran sam da bi vrlo brzo zavolio čitanje.“

Konj podigne nogu pa ponovno podrugljivo puhne kroz nos. „I dalje zvuči dosadno“, reče. „Osim toga, u knjigama nema ničeg pametnog.“

„E, tu se varaš, kompa“, reče mu Buško. „Zamisli, ova knjiga govori upravo o jednom konju i jako je zanimljiva.“

Praško sumnjičavo pogleda praščića. Pokuša proviriti preko njegova ramena, ali uto se Buško okrene.

„Ne mogu čitati kad mi cijelo vrijeme pušeš u uho“, požali se praščić. „Igrat ćemo se kad pročitam do kraja.“



Kad mu se Buško konačno pridružio u kasu, Praško se ponašao pomalo čudno. Stalno se mrštio i otpuhivao. Čak je i namjerno kasao puno brže nego što to Buškove jadne nožice mogu podnijeti.

„Stani malo, Praško“, zadihano ga zaustavi Buško. „Moram ti nešto reći.“

„Što to?“ namršteno ga upita Praško.

„U mojoj knjizi...“ započne Buško, ne obazirući se na Praška koji je kao i uvijek dureći se zavrtao nosom, „konj je kasao *klip-klop, klip-klop*. A ti kasaš *klip klip-klop klop, klip klip-klop klop!*“

Praško pogleda svoja kopita. I zaista, jedna od njegovih potkovi bila je jako klimava, a on od silnog durenja nije ništa primijetio!



Odmah posjete kovača koji je brzo riješio Praškov problem.

„Dobro da si je popravio na vrijeme“, reče mu kovač. „Mogao si se ozlijediti.“

Otada je Praško jako zavolio čitanje. Tako ćeš i ti, ako ikad vidiš konja i praščića kako skupa čitaju, odmah znati tko su, zar ne?





Ne okreći se!

Zeki Fredu bilo je već dosta toga da mora voditi bratića Gricka u školu. Gricko je bio malen, pa stoga jako plačljiv i plašljiv, i često je umišljao da se iza svakog grma skriva lisica ili da na svakoj ogradi vreba sova. Da stvar bude gora, od tolike bujne mašte ne bi ni primijetio kad bi se nešto stvarno opasno našlo pred njim. Tako ga je Fred bezbroj puta izvlačio iz kanala ili mu pomagao izvući glavu koja bi zaglavila u ogradi. Ipak, jedne večeri, dok ga je kao i obično pratio kući, odluči ga naučiti pameti.

Dok su dva zečića prolazila pored zastrašujuća hrasta na uglu ulice, Fred odjednom zastane: „Gricko, ne okreći se!“ tiho ga upozori.

„Z-z-zašto?“ zamuca Gricko.

„Mislim da nas prati mrakozila“, šapne mu Fred, „a vjeruj mi, ne želiš da te ponedjeljkom prati mrakozila!“

„Z-z-zašto?“ upita ga Gricko, drhteći se od straha.



„Premda su mrakozile inače jako umiljate i ljubazne, ponedjeljkom za večeru jednu pitu od zečeva“, objasni mu Fred. „Tako piše u Zakonu o mrakozilama!“

Jadni Gricko bio je toliko uplašen da je jedva hodao. „Š-š-što ćemo s-s-sad?“ mucao je bez prestanka. „J-j-ja ne želim b-b-bitu p-p-pita!“

„Samo nastavi hodati i pažljivo gledaj ispred sebe, ako budemo imali sreće, naići ćemo na lisicu ili sovu“, reče mu Fred.

„K-k-kako to misliš ako b-b-budemo imali s-s-sreće?“ upita ga, ostavši bez zraka od silnog straha.

„T-t-tko još želi n-n-naići na l-l-lisicu ili s-s-sovu?“

„Lisice i sove najviše od svega vole jesti mrakozile“, objasni mu Fred, „više nego zečeve! Zato drži oči širom otvorene!“



Dva zečića oprezno su prolazila mračnom ulicom, ali nigdje nisu vidjeli ni lisicu ni sovu. Na kraju ipak sretno stignu kući.

Tek što je oprao šapice prije večere, Gricko se iznenada sjeti: „Fred, pa danas je utorak! Taj mrakozila nas i ovako i onako ne bi pojeo!“

„Ništa nas neće pojesti ako samo malo razmisliš!“ reče mu Fred. „Vidiš, možda tvoj strah uopće i ne postoji, baš kao što ne postoje ni mrakozile.“



Božićni koncert



Bližio se Božić, a među mišićima koji žive u korjenju hrasta vladalo je veliko uzbuđenje. Svake večeri, marljivo su radili i izrađivali vijence od crvenog i narančastog lišća. Pisali su i božićne čestitke i brojali mišje novčiće. Htjeli su biti sigurni da su skupili dovoljno novčića da svojoj obitelji i prijateljima kupe poklone. U petak uoči Božića, majka će ih povesti sa sobom u kupnju na kraj šume. Mišići su bili jako uzbuđeni i s velikim nestrpljenjem iščekivali su taj dan!

Dva tjedna prije Božića, počeo je padati snijeg. Guste bijele pahulje lepršale su posvuda. Kad su mišići vidjeli da vani pada snijeg, od silne su sreće stali skakati gore-dolje. Bit će snijega za Božić, a to znači da će se moći sanjkati, klizati i grudati!

Kako snijeg nije prestajao padati, u četvrtak navečer majka okupi djecu.

„Jako mi je žao, maleni moji, ali snijeg je jako gust i sutra nećemo moći u kupovinu“, reče ozbiljnim glasom.

Mišići se zabrinuto pogledaju. Kako će onda kupiti poklone?

„Pametni ste vi miševi“, reče im majka. „Sigurna sam da sami možete izraditi poklone ako se stvarno potrudite.“



Sljedećih nekoliko dana, mišići su marljivo izrađivali poklone. Ni sami nisu vjerovali koliko im dobro ide! Izrađivali su zdjelice od žireva i papirnate aviončiće. Od travki su pravili ogrlice i crtali jako lijepe crteže. Do Badnjaka su svi pokloni bili spremni. Zapravo, svi... osim jednog.

„A što ćemo napraviti za staru tetu Mišku?“ pitali su se.

Problem s maminim i tatinim tetkama, s bakama i djedovima, kao i sa svim drugim starim i mudrim miševima, bio je taj što su oni već imali sve. Imaju više zdjelica, ogrlica i slika nego što možeš zamisliti!

Majka im pokuša pomoći: „Razmislite malo – što teta Miška najviše voli?“

„Glazbu!“ uzvikne jedan od miševa.

„Nas!“ doda drugi miš.

„Znam što ćemo, priredimo joj poseban Božićni koncert!“ na koncu se dosjeti treći miš.

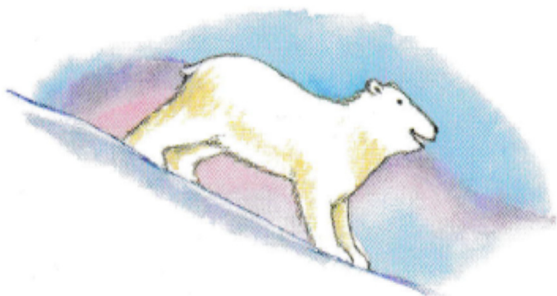
I tako su i napravili. Dok je vani padao sve gušći i gušći snijeg, mišići su pjevali božićne pjesme, svirali bubnjeve i frulice te zaplesali poseban božićni ples. Koncert je bio sjajna ideja! Otada pa nadalje, svake su godine zabavljali odrasle miševe, pa čak i one koji su živjeli na kraju šume. Naravno, ako im snijeg ne bi pomrsio planove.





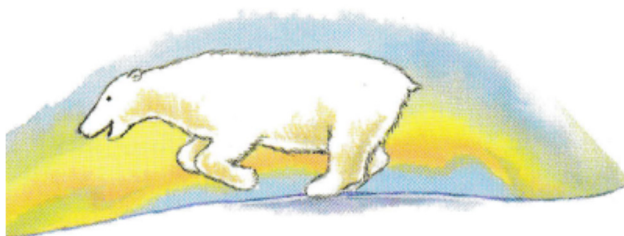
Pod mjesecom

Negdje jako, jako daleko, na kraju svijeta, ima jedno mjesto na kojem je uvijek hladno. Dokle god pogled seže vidi se samo bijeli snijeg i ledeno more. Ondje nema ni drveća ni cvijeća. Ondje nitko ne živi, osim tuljana, riba i polarnih medvjeda. Da, dobro si čuo – velikih, bijelih, mekanih medvjeda! A kad su oni u blizini, tuljani i ribe moraju biti jako oprezni! Jer kad traže hranu, polarni se medjvedi došuljaju jako tiho...



i kližu jako spretno...

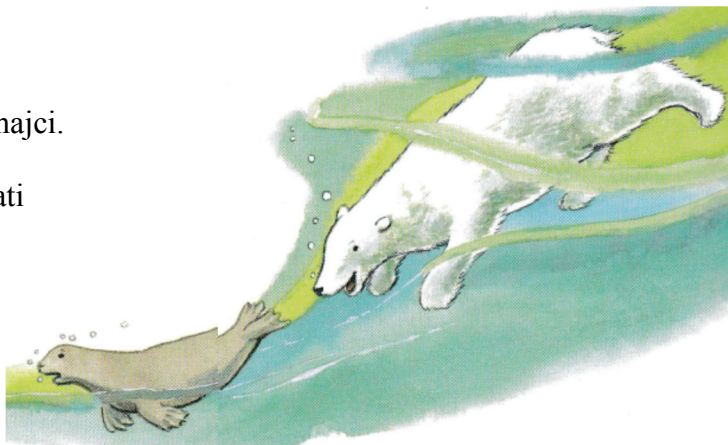
i trče jako brzo...



i skaču jako vješto u duboko plavo more.

„Baš je divno biti polarni medvjed“,
reče jednog dana polarni medvjedić svojoj majci.

„Mogu se šuljati, klizati, trčati i plivati
koliko god hoću! I sunce je uvijek tu
i snijeg se stalno sjaji!“



„Pa, skoro pa si sve dobro rekao“, reče mu majka, „ali još si mali i nisi navršio ni godinu dana. Vidiš, ljeti je sunce uvijek tu, čak i noću. Ali zimi ga nikad nema. Ni danju, ni noću.“

Razmišljajući o onome što mu je rekla majka, medvjedić se vrati do svoje udobne ledene kućice. Što je više razmišljao, bio je sve tužniji. Dolazi duga, mračna zima. Kako će se šuljati, klizati i trčati? Kako će skakati u more, plivati i loviti sve one sjajne ribice ako sve bude mračno? To ga je silno zabrinulo i uplašilo, a nakon tog dana, iako se igrao i trčao jednako kao i prije, bio je jako tužan.

Malo pomalo, sunce je počelo odlaziti krajem dana. U početku, medvjedić nije ništa primjećivao jer je spavao. Kad se jedne večeri probudio, nebo je bilo tamno plavo i baršunasto.

„Mama, što se dogodilo?“ upita.

„Sunce je otišlo i neće ga biti sve do sljedeće godine“, majka mu odgovori. „Stigla je zima.“

Medvjedić pogleda oko sebe. Uopće se nije trebao toliko brinuti! I dalje se može šuljati, klizati, trčati i skakati, samo što će sad snijeg, umjesto sunca, sjati srebrnom svjetlošću!

„Mama, vidi! Sunce nije otišlo!“ radosno uzvikne medvjedić pogledavši u nebo.

„To je mjesec“, objasni mu majka, „i on će biti s nama čitavu zimu, sve dok se sunce opet ne vrati.“

Medvjedić duboko uzdahne. Pa, nema se zašto brinuti! I noću i danju, i ljeti i zimi, svijet je uvijek bio lijep.





Cin-Cin

Bio jednom jedan vilenjak: zvao se Cin-Cin i imao je jako velik problem. Nosio je plavu kapicu s koje je visilo zvonce. Da, baš je po njoj i dobio ime. Gdje god bi pošao, zvonce bi zazvonilo: *cin, cin!* *Cin, cin!* Ipak, problem nije bio u tome što je imao zvonce na kapici, ni što je stalno zvonilo: *cin-cin, cin-cin!* Ovaj mali vilenjak obavljao je poseban posao, a zvonce mu je u tome jako smetalo.

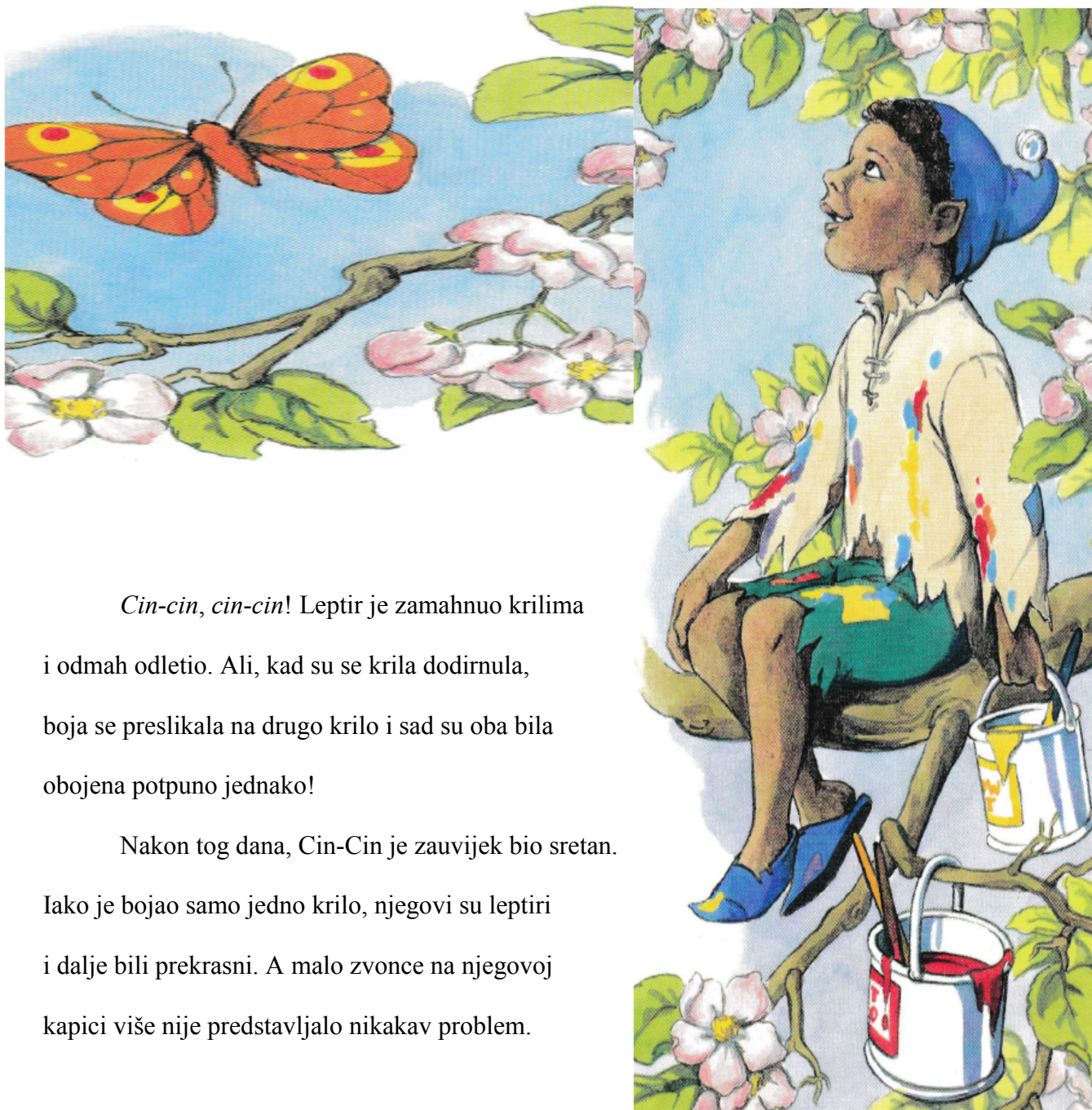
Vidiš, Cin-Cin je bio slikar, a njegov posao bojanje leptirovih krila. Znao je stvarno lijepo bojati! Njegove dugine boje bile su najljepše i najsajnije od svih! Ipak, leptiri su jako nemirna bića. Neprestano lete uokolo i skoro nikad ne odmaraju. I zato jedino kad slete na cvijet i odluče prileći na suncu, možeš bojati njihova krila. Ali, pazi! Moraš biti jako nježan, i jako brz, da ih ne bi probudio!

Pa, sigurno sad znaš koji je bio Cin-Cinov problem. Njegovi leptiri uvijek su se brzo budili. Kad bi samo malo nakrivio glavu da bolje vidi svoj rad, zvonce na kapici odmah bi zazvonilo. Leptir bi u trenu raširio krila, razmazao neosušene boje i odletio. Bila je to prava katastrofa!

Cin-Cin više nije znao što učiniti. Mogao je prilično dugo sjediti i ne pomicati glavu, ali ne baš cijelo vrijeme. Srce mu se slamalo kad bi vidio leptire kako s napola obojanim krilima lete po vrtu. Ostali vilenjaci počeli su mu prigovarati, ali kapu nije mogao skinuti jer je bila začarana. Nije odustajao, ali je postajao sve tužniji.



Jednog jutra, Cin-Cin stane bojati krila leptira koji je odmarao točno na rubu lista. Mogao je dosegnuti samo jedno krilo, ali nadao se da će se leptir pomaknuti u snu. Obojavši ga, odjednom zaboravi na kapu pa, zadovoljan svojim radom, ponovno nakrivi glavu.



Cin-cin, cin-cin! Leptir je zamahnuo krilima i odmah odletio. Ali, kad su se krila dodirnula, boja se preslikala na drugo krilo i sad su oba bila obojena potpuno jednako!

Nakon tog dana, Cin-Cin je zauvijek bio sretan. Iako je bojao samo jedno krilo, njegovi su leptiri i dalje bili prekrasni. A malo zvonice na njegovoj kapici više nije predstavljalo nikakav problem.





Najbolji poklon

Možda si čuo za vilenjakinju Vilonu. Ona poznaje više čarolija od bilo kojeg vilenjaka ili vilenjakinje u cijelom kraljevstvu. Prije mnogo, mnogo godina, baka ju je naučila nešto jako važno. Sve je počelo na njezin rođendan kad je dobila jako puno poklona. Ipak, nije im se toliko radovala jer je cijelo vrijeme željno iščekivala što će joj kupiti baka. Bakini su pokloni uvijek bili posebni i često pomalo čarobni.

Baka je stigla uvečer, u svom starom ogrtaču i šeširu. Udobno se smjestila u naslonjač i dok je pila čaj od kupine, prišla joj je Vilona.

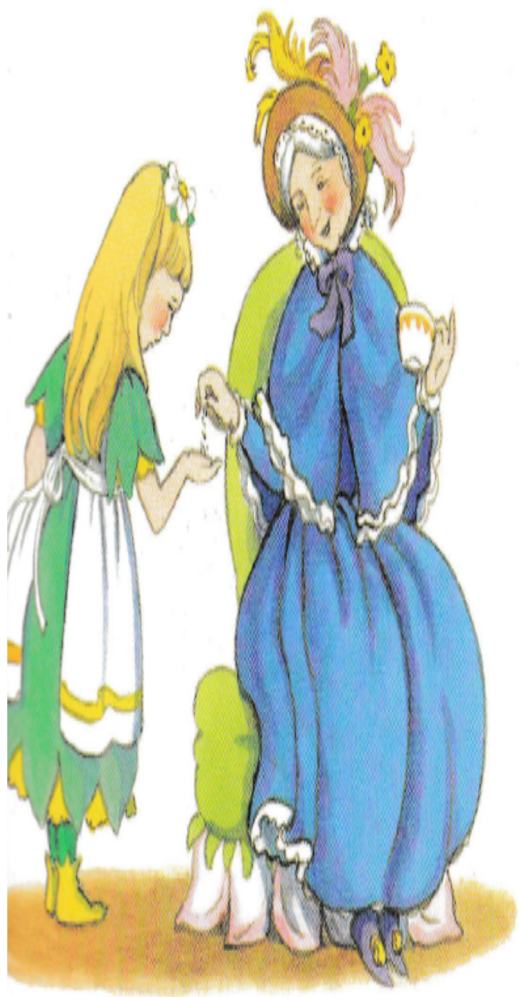
„Pa naravno, dušo, danas je taj dan!“ nasmiješi se baka. „Imam nešto za tebe. Hajde, ispruži ruku.“

Vilona ispruži ruku. Od silnog uzbuđenja jedva ju je mogla držati mirno!

Pogleda u dan i ugleda svega nekoliko prljavih sjemenki. Neke od njih bile su toliko sićušne da ih je jedva mogla vidjeti.

„Posadi ih u vrt pa vidi što će se dogoditi“, reče joj baka.

Vilona je bila pomalo razočarana, ali pomisli da možda nije dobro shvatila baku. „Jesu li zrnca čarobna?“ upita.



Stara je vilenjakinja zabavljeno pogleda pa reče: „Sva su zrnca čarobna. Strpi se i vidjet ćeš.“

Vilona zasadi zrnca kako joj baka reče. Dani su prolazili. Vilona je čekala, i čekala, i čekala, ali ništa. Nakon nekog vremena, konačno iz sjemenki niknu zelene klice. Ipak, bile su jako malene pa im se Vilona nije previše radovala. Naposljetku joj čekanje dosadi i prestane obilaziti to mjesto.

A onda, jednog jutra, baka joj ponovno dođe u posjet. „Došla sam vidjeti tvoje sjemenke“, uzbuđeno joj reče.

„Jadna baka, biljke su sigurno uvenule“, pomisli Vilona. Potom je odvede do najdaljeg kuta u vrtu gdje ih je zasadila. A kad je vidjela što ju je tamo dočekalo, skočila je od veselja! Cvijeća je bila svuda okolo!

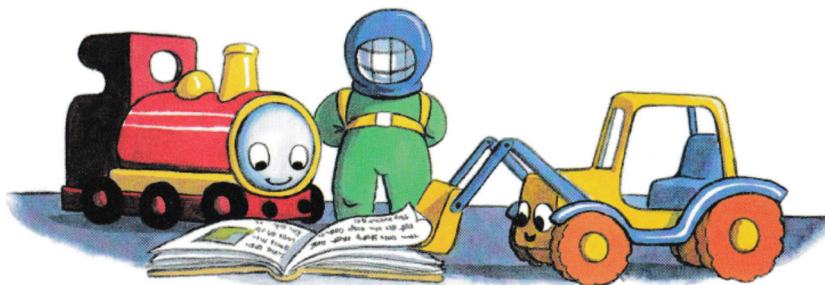
„Čarolije ima u svemu, Vilona, samo je trebaš znati prepoznati“, pouči je baka.

Danas je Vilona mudra, baš kao i njezina baka. „Svijet je i bez mene čarobno mjesto“, često kaže. „Moju pomoć gotovo i ne treba. Dobro.... nekad ipak malčice treba!“





Nove igračke



Kasno jedne večeri, nove igračke Danijela Kraljevića odluče pobjeći od kuće. Nije to bilo zato što se Danijel rijetko igrao s njima. Igračke znaju da nije on kriv i da je jako bolestan još od svog rođendana. Dok se dječak oporavljao, igračkama je bilo jako dosadno pa su cijelo vrijeme čitale njegove knjige. A u njima su vidjele mnoštvo zanimljivih slika planina, jezera i brodova. A tko bi tek rekao da negdje u svijetu postoje dvorci, zmajevi i čudovišta!

„U svijetu ima toliko toga što treba vidjeti, moramo ga istražiti“, reče lutka ronilac. „Želim vidjeti pravo more.“

„A ja imam toliko toga što treba iskopati“, požali se žuti bager, „ovdje samo idem gore-dolje po tepihu.“

„A ja bih se htio voziti po pravim tračnicama“, pridruži im se i crveni vlakić. „Ovdje mogu ići samo do prozora i natrag.“

Te večeri, igračke su se tiho iskrale iz sobe i spustile niz stepenice. Bageru i vlakiću bilo je malo teže sići, ali ronilac im je nekako uspio pomoći.





Ubrzo su pronašle stražnji izlaz iz kuće, ali vrata su bila zaključana. Srećom, ugledaju vratašca za mačke pa se na kraju, naslagavši na njih nekoliko limenki i kutija, uspiju provući na ulicu. Čak je i mjesec bio na njihovoj strani osvjetlivši im put!

Ipak, nije im trebalo dugo da odustanu.

„Svijet je puno, puno veći nego što sam mislio!“ reče ronilac.

„Da!“ složi se bager. „Mogao bih danima kopati ove cvjetnjake, a ni tad ne bih bio gotov!“

„A ja sve više mislim da bi prave tračnice bile prevelike za moje male kotačiće“, uzdahne vlakić. „Nisam uopće ovako zamišljao svijet!“

Nakon kratkog dogovora, igračke se na kraju odluče vratiti kući. Svijet je ipak bio malčice prevelik za njih.

Sljedećeg jutra, Danijel se osjećao puno bolje i konačno se mogao igrati sa svojim novim igračkama. Nakon dugog i uzbudljivog dana, došlo je vrijeme za spavanje i majka mu je pročitala priču za laku noć.

Cijelo vrijeme igračke su slušale, smijući se u sebi.

„U knjigama je puno toga izmišljeno“, reče ronilac.

„Nisam povjerovao ni riječi!“

„Ni ja“, reče bager.

„Bome ni ja“, složi se i vlakić.

Hmm...baš čudno, jer majka mu je pročitala... upravo ovu priču!





Gdje je nestao vjetar?

Jednom davno, malim mjestom Zvonogradom puhao je oštar i snažan vjetar. Puhao je tako jako da je odjeću sa sušila bacao preko ograda i rušio krovove staja. Damama koje su išle do grada dizao je suknje i otkrivao im prugaste čarape. A jasnog starog pijetla na vrhu vjetrokaza okretao je amo-tamo, sve dok mu se ne bi skroz zavrtjelo u glavi!

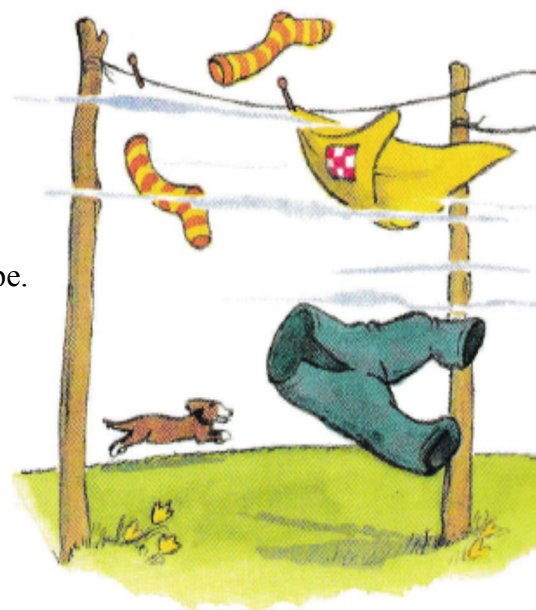
Stanovnici Zvonograda okupe se jednog dana kako bi zajedno smislili što će učiniti.

„Sagradimo još jedan mlin da iskoristimo sav vjetar“, predloži jedan, ali mlinar se na to pobuni, misleći da tada on neće imati što raditi.

„Bolje da uopće ne izlazimo iz kuće“, predloži jedna starica koja ovako i onako nikada nije izlazila iz kuće.

„Platimo vjetru da ode“, reče bankar. „Iako nisam baš siguran na što bi potrošio novac.“

Kako se nikako nisu mogli složiti, vrate se svojim kućama, ljutiti na vjetar koji je bio toliko snažan da ih je skoro otpuhao s ulice!



Ali taj lukavi stari vjetar cijelo je vrijeme prisluškivao uz prozor i gurao svoje hladne prste kroz pukotine u zidu, tjerajući gospođe da još se još jače ogrnu kaputima. Odluči mještane naučiti pameti pa odmah spremi kofere i ode u planine.

Sljedećeg jutra, sve je bilo mirno i svi su bili jako sretni. Ali... ne zadugo, ponovno su se počeli žaliti.

„Moj zmaj ne može letjeti!“ vikne mlinarov sin.

„Moja se odjeća ne može osušiti!“ zapomagao je voćar.

„Moja roba dolazi iz Kine, a bez vjetra brod ne može stići do obale!“ požali se i trgovac.

Ipak, najviše se žalio pijetao na vjetrokazu:

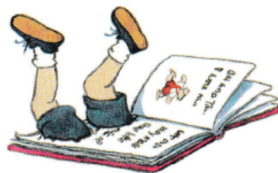
„Koja dosada! Već satima gledam u jedno te isto.“



Ali vjetru se nije žurilo nazad. Prilično se dobro zabavljao, pokrenuvši nekoliko snježnih mećava i lavina! Zapravo, mislim da je još tamo i da svom snagom puše i kruži oko snježnih planina.

Sigurno misliš da su stanovnici Zvonograda sad puno oprezniji i da se više nikad ne žale. Pa, varaš se. Upravo su se neki dan žalili da je ljeto prevruće. Nadam se samo da ih sunce nije čulo.





Pazi!



Jednog jutra, dječak po imenu Joško Joškić čitao je svoju najveću knjigu bajki i – upao u nju! Da, dobro si čuo... tek što se nagnuo da bolje vidi jednu veliku sliku, našao se usred prašnjava puta, a odozgo ga je gledao mali praščić.

„Brzo, diži se!“ požurivao ga je praščić. „Zli vuk nam je za petama i moramo što prije stići do moje kuće!“

Joško Joškić, još uvijek nije mogao vjerovati da je upao u sliku, a još se više čudio praščiću koji govori. Ipak, pomisli da ga je pad malo udario u glavu pa na koncu ustane i krene trčati za praščićem.

Ugledavši praščićeve kućicu, Joško iznenada zastane.

„Požuri“, vikao mu je praščić, „nemamo vremena!“

Joško ga upozori: „Čitao sam ovu priču i tvoja kuća od slame nije čvrsta, vuk će puhati, puhati i cijelu je otpuhati!“

„Meni je baš lijepa“, zamisli se praščić. „Jesi siguran da će je otpuhati?“

„Posve siguran“, odgovori mu Joško.

„Onda se bolje požurimo do bratove kuće!“
uzvikne praščić. I tako su Joško i praščić ponovno stali žurno trčati.



Ugledavši kuću od dasaka u kojoj je živio drugi prašćić,
Joško mu reče:

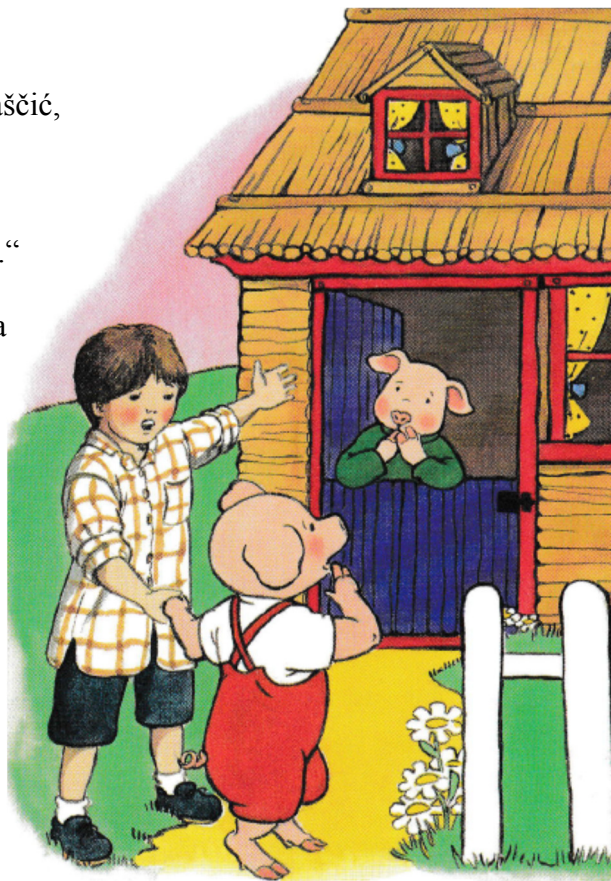
„Vuk će opet puhati i puhati i otpuhati je, vjeruj mi.“

Prašćić je isprva oklijevao, ali na kraju ipak posluša
dječaka.

Pet minuta kasnije, Joško Joškić i dva prašćića
trčali su prema kući posljednjeg od trojice braće.

„Brzo“, vikali su prašćići. „Vuk je jako brz!

Eno ga! Spušta se prema nama!“



Vidjevši da je kuća trećeg prašćića napravljena
od cigli, Joško im reče da je vuk neće otpuhati. Dječak i
tri prašćića smjesta uđu unutra i dobro zaključaju vrata.
Iako silno umorni, bilo im je puno lakše jer su sad
konačno bili na sigurnom.

A kad je strašni vuk konačno stigao pred vrata
kuće, i on je bio umoran od tolikog trčanja pa nije imao
snage ni puhnuti! Umjesto toga, okrenuo se i uputio kući,
razmišljajući o ostacima pite od jabuka koje će pojesti za
večeru.

Sigurno se pitaš što je na kraju bilo s Joškom Joškićem. Pa, kako nije bilo vatre u
ognjištu, popeo se kroz dimnjak, izašao iz knjige i stigao... točno na vrijeme za večeru!





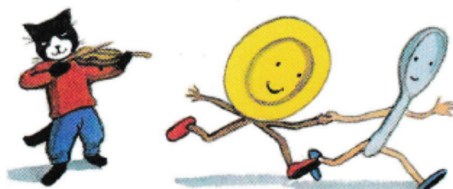
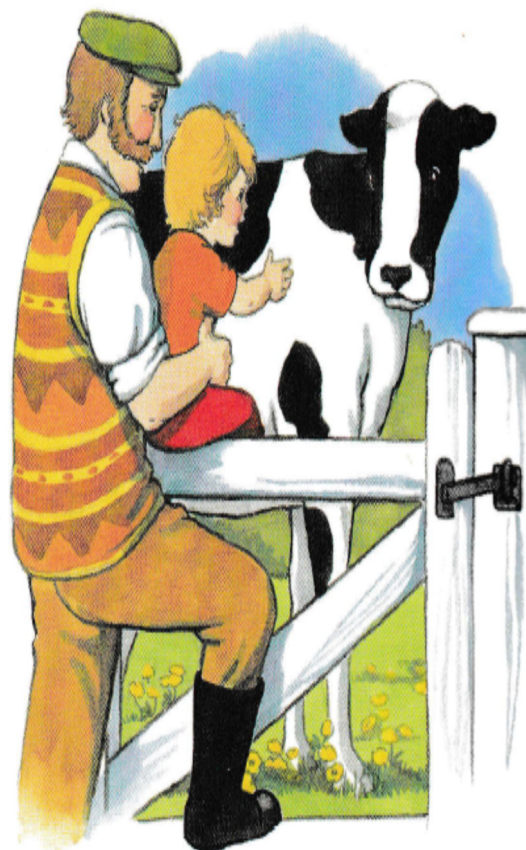
Krava Klarisa

Ponekad, i to sasvim slučajno, samo jedna stvar može ti promijeniti život. Upravo se to dogodilo kravi Klarisi. Prije toga bila je sasvim obična krava, a sad ćeš čuti što joj se dogodilo.

Jednog dana, farmer Đuro dovede malu nećakinju da vidi krave koje je čuvao na Bjelogredskoj farmi. Čvrsto ju je držao oko struka dok je sjedila na ogradi i gledala životinje kako pasu. Tu i tamo, pokoja bi krava dolazila do nje i ljubazno je pozdravljala, a jedna od njih bila je i Klarisa.

Vidjevši Klarisu s velikom bijelom prugom na čelu, djevojčica se odmah razveseli. „Gle“, uzvikne, „pa to je krava koja je preskočila mjesec!“ Sjetila se svoje zbirke pjesmica u kojoj se nalazila i jedna o mačku, violini, kravi, mjesecu, psiću, tanjuru i žlici. Krava je u pjesmici preskočila mjesec, a na slici je izgledala baš kao Klarisa!

Ali Klarisa nije čula tu pjesmicu. Znatiželjno je gledala djevojčicu, a ona joj iznenada, sama od sebe, krene recitirati pjesmicu od početka do kraja, plješćući dlanom o dlan. Kad je završila, keksići su bili gotovi i Đuro je odvede do svoje kuće na farmi, ostavivši zamišljenu Klarisu samu, s bezbroj novih i pomalo čudnih ideja u glavi.





Tog dana, Klarisa iznenada počne skakati. Znala je da se mjesec ne vidi danju, ali pomisli da malo vježbe ne bi škodilo. *Bum! Tras! Pras!* Klarisa nije bila baš spretna krava. Probaj zamisliti veliku, debelu kravu, punu mlijeka, kako skače! Ne izgleda baš lijepo, zar ne?

Ostale krave pobjegle su na drugi kraj farme, uvjerene da s Klarisom nešto nije u redu. U svakom slučaju, nisu željele biti ni blizu nje dok je skakala i padala svuda okolo!

Te večeri, Klarisa je čekala puni mjesec. Kad je napokon izašao, skakala je, i skakala, i skakala, ali nije uspijevala doći ni blizu mjeseca, a kamo li preskočiti ga! Zato se silno rastuži i pognute glave krene prema štali.

Stigavši do štale, u dvorištu ugleda baru, a u bari... mjesec! Kojeg li veselja! Odmakne se dovoljno daleko, snažno zaleti i skoči... točno preko mjeseca!

Da ju je barem netko mogao vidjeti! Ovako joj nitko neće vjerovati kad mu kaže da je stvarno preskočila mjesec! Ipak, Klarisa je otad, kao prava dama, hodala uzdignute glave, a to su *baš* svi mogli vidjeti!

I zato znaj, drugi te vide baš onako kako ti vidiš samog sebe.



5. CONCLUSION

The aim of this thesis was to show that children's literature can be a very challenging and tricky area of translation, although many may assume the opposite. Based on both theory and practice, this thesis hopefully shows why translation for children should rightfully be considered a literary translation – developing an appropriate, characteristic style is of crucial importance, just as it is in translating any other literary genre.

Furthermore, through explaining the most prominent characteristics of children's literature and translating for children in general, as well as through applying the same in the practical part, it has been shown that in the translation process, one must pay attention to a number of details, such as using a very simple, poetic and child-like language, easing the reading-aloud of the text with punctuation or stressing certain words or taking into account the importance of the accompanying illustrations. In addition, when it comes to translating children's literature, choosing the appropriate language according to the age of children is of utmost importance. As a number of examples provided here shows, it has been shown that the difference in conceiving the world and using and understanding language can vary to a great extent even when comparing a preschooler to a grade-schooler. Furthermore, the age can be a significant factor in another aspect of the translation i.e. in deciding on the degree of foreignness. As it has been pointed out, younger children usually do not welcome foreign structures in the text, while, on the other hand, they might be even a desirable aspect of the books written for adolescents.

Finally, when dealing with these as well as other issues that are perhaps too many to be listed here, it is important to be creative and imaginative in the process of translation. Even more so, creativity and imagination is absolute necessity in children's books, in original and in translation alike. In the end, this thesis may hopefully serve as yet another proof that

translating for children requires a little more than knowing the basic characteristics of both literary translation and translation for children.

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Abstract

Issues in Translating Children's Literature – Nicola Baxter: *Five Minute Bedtime Tales*

The thesis brings an overview of general issues and theoretical findings in translating children's literature, along with the analysis and the translation of the selected stories from Nicola Baxter's short story collection for children *Five Minute Bedtime Tales*. Thus, it emphasizes the importance of style and translating cultural signs common for translating all literary genres and offers a very detailed overview of the issues peculiar to translating children's literature. It also highlights the importance of a simple language, illustrations, defining the age of the intended audience and the degree of foreignness in the translation, as well as the importance of creativeness in developing a recognizable poetic style in children's stories or in the translation of proper names, invented events or creatures.

Key words: literary translation, children's literature, translating children's literature, Nicola Baxter, *Five Minute Bedtime Tales*

Sažetak

Problemi pri prevodenju dječje književnosti - Nicola Baxter: *Petominutne priče za laku noć*

Ovaj diplomski rad donosi pregled literature i teorijskih okvira prevođenja dječje književnosti, uz analizu i prijevod odabranih priča iz kolekcije kratkih priča za djecu *Petominutne priče za laku noć* autorice Nicole Baxter. Stoga, ovaj rad naglašava važnost stila i kulturnih simbola kod prevođenja bilo kojeg književnog žanra te pruža vrlo detaljan prikaz specifičnih problema koji se pojavljuju prilikom prevođenja dječje književnosti. Ističe se važnost jednostavnog jezika, ilustracija, određivanja dobi ciljne publike te stupnja postranjivanja u prijevodu, kao i važnost kreativnosti prilikom razvijanja prepoznatljivog pjesničkog stila ili prevođenja vlastitih imena te izmišljenih događaja ili stvorenja.

Ključne riječi: književno prevođenje, dječja književnost, prevođenje dječje književnosti, Nicola Baxter, *Petominutne priče za laku noć*