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When an Old Tale Faces a New Culture: A Study of Croatian Translations of *Martin Krpan*

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This article explores four Croatian translations of the Slovenian historical tale *Martin Krpan z Vrha* (1858) by Fran Levstik. It focuses on personal and geographical names, and analyses selected aspects of paratextuality in order to determine some of the specific features of the target texts and to uncover the possible reason for the relatively high number of retranslations published between 1949 and 1986. In the first section, literary translation is presented in the light of cultural textualisation, intertextuality and translation strategies. In the second section, a comparative-contrastive analysis is applied to the obtained data and the explored aspects of the target texts. The study also shows that the translations reveal the complexity of this picturebook that can address a double readership and the fluctuating gap between the source and target cultures.

Keywords: *Martin Krpan z Vrha*, Croatian translations, Slovenian historical tale, comparative analysis, domestication and foreignisation, translation strategies, paratextuality, proper names

The translation of literary texts can be viewed as cultural textualisation,¹ since translators, in order to address a new readership, have to consider those qualities of the original which have the potential to address a target audience embedded in another culture. Such considerations may lead translators to apply various translation procedures and consequently to introduce different textual changes ranging from translation shifts or transpositions² to adaptations. The former translation procedure involves changes

¹ Used in this context as a synonym for cultural context adaptation.

² The term “translation shifts” was introduced by John Cunnison Catford in *A Linguistic Theory of Translation* in 1965. Jean-Paul Vinay and Jean Darbelnet used the term “transposition” to refer to the same procedure (Newmark 2004: 85) in *Stylistique comparée du français et de l’anglais*, a study translated into English in 1995, under the title *Comparative Stylistics of French and English: A Methodology for Translation*.

in the grammar from the source language (SL)³ to the target language (TL) (Newmark 2004: 85), while adaptations are viewed in this context as changes which result in a text that draws on a source text (ST) which has been so extensively modified due to translative interventions “that [it] is not generally accepted as a translation but is nevertheless recognized as representing a ST” (Baker 2010: 3).⁴ In the context of this article on Croatian translations of the Slovenian prose fiction *Martin Krpan z Vrha*⁵ which were published in 1949, 1959, 1978 and 1986, the approach to target texts will be that of Descriptive Translation Studies (DTS) and Cultural Studies (CS) and the Cultural Turn.⁶ DTS claim that “a TT is taken to be a translation if it is considered by the TT culture to be so”⁷ (Munday 2009: 180), and the Cultural Turn emphasises the “interaction between translation and culture” (Munday 2002: 127).

Accordingly, in this paper, target texts will be labelled as translations, while culture will be considered in its broadest sense; not only as whatever mirrors customs, artistic expression or acceptable patterns of behaviour, but also as whatever reflects ordinary life. In order to uncover the impact of “larger issues of context, history and convention” (Munday 2002: 127) on the source text and on the target texts, the historical and geographical background of the source text will be highlighted, and the issues of cultural context will be examined in the target texts.

The translation of proper and geographical names, inevitably linked to cultural issues, particularly to those of time and place, will be examined at the micro level⁸ in the light of domestication and foreignisation strategies.⁹ These two strategies relate to “broad questions of textual style and the choice between suppressing or emphasizing specific aspects of the source text” (Kearns 2011: 283). These questions are intrinsically related to the very nature of the translation process and have been discussed, though in other terms, by prominent translators and translation theorists.¹⁰ The terms “domestication”

³ The source language (SL) is the language from which it is translated into another language and the latter becomes the target language (TL).

⁴ The meaning of the term “adaptation” is thus not limited to the definition of Vinay and Darbelnet of 1958, who considered adaptation as a translation procedure “employed to achieve an equivalence of situations wherever cultural mismatches are encountered” (as quoted in Baker and Saldanha 2011: 3).

⁵ Today, the book is generally referred to as *Martin Krpan*.

⁶ The perception of translation as part of a larger cultural context is also known as “the cultural turn”. The concept was introduced by Mary Snell-Hornby in 1990 and taken up the same year by Bassnett and Lefevere in *Translation, History and Culture* (Munday 2002: 127).

⁷ Munday states that “this removes the problem of differentiating between adaptation, translation, version” (2009: 180).

⁸ The term “micro level” refers to the body of the translation (Gonzalez-Cascallana 2006: 100).

⁹ The term “strategy” is “often used in different ways in translation studies” (Kearns 2011: 283), and a variety of other terms have been used to refer to the same concept. Among these terms, Kearns cites “procedures”, used by Vinay and Darbelnet, and “shifts between source and target texts”, used by Catford (ibid.).

¹⁰ *The Translation Studies Reader* (Venuti 2004) includes a series of related discussions, e.g. by Nicolas Perrot d’Ablancourt, John Dryden, Johann Wolfgang von Goethe and Friedrich Schleiermacher.

and “foreignisation” were introduced by Lawrence Venuti and today they belong to key concepts in translation studies (Munday 2009: 166). It is a special interest of this paper to uncover the application of domestication and foreignisation strategies in the selected translations of *Martin Krpan* in order to determine some of their specific features.

Another objective of this paper is to study the paratexts,¹¹ the “material additional to a text which comment on, evaluate or otherwise frame it” (Munday 2009: 214). In the context of this paper, the term “paratext” will be used in accordance with Munday’s definition to refer to forewords, translator’s and editor’s prefaces, lists of contents, acknowledgements, glossaries, footnotes, endnotes, indexes, covers and illustrations. All these paratextual features are essential for the evaluation of the target text as their role is to guide the reception of the text by the presumed reader (ibid.). It is hoped that the comparative study of the paratext and of the translation strategies may also reveal some of the reasons for four retranslations of this epic into Croatian in as short a period as four decades, even though research on retranslation already gives some indications as to why certain texts are retranslated. These indications range from the inherent characteristic of the source text to the dynamics of the target context (Gurcaglar 2011: 234).

***Martin Krpan* and its translations**

The historical narrative *Martin Krpan* has been translated into Esperanto, Latin and sixteen modern languages (Jazbec 2014: 119–126). However, the number of actual translations is much higher as the tale was also retranslated into several languages. Among the retranslations, those into Croatian and Serbian are the most numerous. Various reasons may be postulated for the existence of several retranslations between these languages. The assumption that each translation may present “a very different textual entity from previous editions” (Lathey 2016: 120) sounds highly plausible also for the various editions of this prose epic. Additionally, it appears perfectly possible that publishers envisaged different audiences for the text of this historical tale. While the absence or presence of illustrations may well have been a decisive factor in the publication of a new edition of the target text, there may be many other reasons for the retranslations of this book, and the present study aims to reveal some of these.

Martin Krpan was written by Fran Levstik (1831–1887), a Slovenian writer, poet and playwright who was also a literary critic. As an important literary figure, he was heavily engaged in a political movement fostering what we call today national political and cultural rights; he also aspired to develop the feeling of national identity through literature.¹² This tale was first published in Celovec (Klagenfurt)¹³ in a fortnightly literary journal *Slovenski glasnik* [Slovenian Herald] in 1858, and in 1868 in book

¹¹ The term is used in accordance with Munday (2009).

¹² Levstik’s political ambitions were in line with the spirit of the year 1848. The need to foster an awareness of ethnic distinctiveness was particularly pronounced in the multinational Austro-Hungarian Empire.

¹³ Names of places are given in the Slovenian form also when other forms are used officially (as well).

format in Ljubljana. Literary criticism has traditionally claimed that one of the author's aims¹⁴ was to offer contemporary Slovenian writers and readers a model of an original tale based on folk literature and national tradition; most recent research, however, suggests that the work is rather to be seen as a parody of the heroic epic tradition. What is indisputable is that this epic narrative exploits "traditional tales of fights between simple but brave giants from among the ordinary people, and violent figures of foreign and noble origin", as the literary critic Niko Grafenauer states in the introduction to the 2004 English edition (Grafenauer 2004: n.p.). The book had already attracted the interest of translators during the 19th century. In 1917, *Martin Krpan* was illustrated by Hinko Smrekar (1883–1942), a renowned caricaturist and illustrator. Despite the publication of several editions which were not illustrated, the tale has been present on the Slovenian market first and foremost as an illustrated book. The story has been a challenge for numerous prominent artists, but the 1954 edition, illustrated by Tone Kralj, seems to have become the "standard" one.¹⁵ The book, originally written for adult readers, entered the canon of Slovenian children's literature. Nevertheless, due to both its appeal to readers of all ages¹⁶ and its popularity, the eponymous hero, distinguished for his dignity, courage and modesty, became a national icon and part of the national folklore.

A study of Croatian translations available in Slovenian libraries has demonstrated that Slovenian bibliographic evidence reveals that the Croatian language is not labelled as such but instead is described as Serbo-Croat. This finding is not a surprise because these books were published during the period of Post-Second-World-War Yugoslavia, when such umbrella identification and denotation of Croatian and Serbian was used as the politically correct term when translations were aimed at readers of these two nations. To meet the criteria of selection indicated in the title of this paper, only translations using Latin script have been chosen. Additionally, the paratexts of these target texts have been carefully studied in order to identify any information regarding the target language. Examination has revealed that the issue of the language is explicitly raised in only one of the paratextual sources. The final selection of texts has thus been restricted to translations published in 1949, 1959, 1978 and 1986.

The first Croatian translation was published in Zagreb in 1949 by Novo pokoljenje. It was translated by Hijacint Petris and illustrated by Bruno Bulić. The 1959 translation, titled *Martin Krpan / Kanjoš Macedonović* (as it also contains the tale *Kanjoš Macedonović*), was compiled by Branko Brajenović and illustrated by Bruno Bulić. Its publisher was Školska knjiga from Zagreb. The 1978 translation of *Martin Krpan* was also published by Školska knjiga. This book, translated by Branko

¹⁴ In accordance with the goal of this paper, other aims, related to the political position of Slovenians in the Empire, will not be considered here.

¹⁵ The 2016 statistics indicate that this edition was reprinted 17 times in more than 240.000 copies (see <www.mladinska.com/70let_mk/martin_krpan>).

¹⁶ Since *Martin Krpan* can address children and adults, it can be defined as a double address book or a text for all ages (Beckett 2002).

Brajenović, was entitled *Martin Krpan / Deseti brat* because it includes the text *Deseti brat* by Josip Jurčić. This edition contains no illustration. The 1986 translation was published in Ljubljana by Mladinska knjiga, although in collaboration with the marketing department in Zagreb. The edition was translated by Branimir Žganjer and illustrated by Tone Kralj.

Intertextuality and translation strategies

The target texts will be analysed in accordance with one of the basic concepts of cultural intertextuality,¹⁷ based on the supposition that the meaning of a translation can be uncovered from the interplay between the source text, the target text, the texts accompanying the two in a chosen publication, and the individual reader and his or her cultural context. This aspect of the creation of meaning can be related to the concept of contact and transfer studies, which are “concerned with every form of cultural exchange between literatures from different countries, languages and cultures” (O’Sullivan 2005: 21). According to O’Sullivan, “cultural exchange” refers to the translation, reception and multilateral influence of books (ibid.). However, the goal of this paper is to focus exclusively on the translation aspects of the cultural exchange related to *Martin Krpan*. In the case of the 1949, 1959 and 1986 editions, which contain illustrations, not only the verbal aspects of the transposition of the book will be discussed but also the basic traits of the visual will be highlighted. The study will also point to the most salient features of the visual components of the presumed source text editions, while within the target texts, the verbal and visual elements of the narrative and of the entire paratexts will be examined. It is hoped¹⁷ that such an approach will give an insight into the possible intertextual background, an aspect which may reveal some similarities or parallels between *Martin Krpan* and the literary tradition which the Croatian readers were supposed to be familiar with. Moreover, it is expected that the analysis of the paratexts will also give some indication as to the type of readers who could have been targeted by each of the translations, particularly since it is supposed that, very much as in the context of the source culture, the text can address adults and children, even though it seems likely that the prospective target audience can be increasingly differentiated due to the possible wide differences in understandings of the cultural context of the original.

The analysis of the paratexts will focus on the information related to the social and cultural features of the original as well as on the social and cultural affinities (O’Sullivan 2005: 21) that the translators and editors have presented in the translated books. The social and cultural affinities between the source and the target cultures mainly originate from those periods of socio-political history that were shared by the Croatian and

¹⁷ As the term “intertextuality” has been attributed with such a variety of modes of carrying meaning, indicating types of relationship among texts, the present analysis will be confined to the paratexts of target texts.

Slovenian nations. They resulted in a relatively large common semiotic space¹⁸ which might be expected to have had a major impact on the possible intertextual connections between the Slovenian and Croatian literary texts, as well as on the choice between the domestication and foreignisation translation strategies applied in literary translation.

The term domestication is used to describe the translation strategy that “assimilates texts to target linguistic and cultural values” (Oittinen 2006: 43). The domesticated text is “closely related to fluent translation” (Munday 2009: 183) because most source-text specific characteristics are either radically changed or totally omitted (ibid.) so that readers may even not be aware that the text is a translation. Venuti believes that this strategy deprives the reader of the intrinsic value of the original text, making the translator invisible,¹⁹ thus testifying to the unequal position of languages and cultures. He therefore advocates foreignisation, the translation strategy which tries to retain as many specific features of the source text as possible to enable the target readers to enjoy the text while at the same time being fully aware that it is a translation (Venuti 1995: 18–22). Venuti’s view of the two translation strategies is a reaction against the hegemony of English as a target language over the languages of source texts – a general situation within the Anglo-American literary space.²⁰ This appears, however, not to be the case for translations from and into non-global languages, for instance from Slovenian into Croatian. None of the translation strategies seems to be given an *a priori* precedence over the other and none is considered to be less appropriate for merely ideological reasons. Accordingly, the translations of *Martin Krpan* may be expected to display the presence of both domestication and foreignisation, firstly because these strategies are not mutually exclusive (Baker 2010: 115) and, secondly, because there is no clear dichotomy between the two.

In a literary work, the choice of the predominant translation strategy is likely to be fairly apparent from the translation of proper names, even though the full complexity of the interplay of the two strategies can best be revealed through a comparative study of the entire text. Nonetheless, this is not the aim of this paper, in which the research of translation strategies is confined to personal and geographical names as occurring in the body of the translation and the paratextual material.

¹⁸ Today, different semiotic systems are discussed in translation studies (Baker and Saldanha 2011). In the present context, Yuri Lotman’s model of “cultural context and semiotic space” (Nikolajeva 1996: 28) is referred to. According to Nikolajeva’s adaptation of this model, “the zone of mutual understanding or translatability” is the trans-section between the semiotic space of the source-text reader and the semiotic space of the target-text reader (Nikolajeva 1996: 29).

¹⁹ Venuti explains his view of translation strategies in several publications, e.g. in *The Translator’s Invisibility*.

²⁰ Besides the global central position of English in the world system of languages and cultures, there are, of course, other reasons for such a state, such as those related to the economic power of the publishing and media industries in most western English speaking countries, especially in the USA and UK.

The story

Martin Krpan is a historical narrative about a Slovenian countryman from Hilltop in Inner Carniola who saves Vienna from a brutal warrior who threatens the Emperor's Court.

The eponymous hero is of extraordinary strength and exceptional wit and he makes a living by smuggling English salt.²¹ As this is strictly prohibited, he becomes an object of suspicion to the authorities. On one occasion he accidentally meets the imperial carriage and with his strength impresses the Emperor so much that when a brutal warrior threatens the Court, Krpan is summoned to Vienna in the hope that he can behead the killer. Krpan accepts the challenge but at the Court he has to equip himself with his own weapons and has to send home for his mare, as no Viennese horse is strong enough to carry him to the battlefield. Applying an unexpected fighting strategy, he is successful: Vienna is saved and the whole Court with it. The saviour is hailed by the citizens and the Emperor but his heroic deed is not given due tribute by the Empress and Minister Gregor. Nevertheless, Krpan obtains an official permit to legally peddle salt without limitations and is rewarded by the Emperor with a purse of gold coins. Before leaving, he says, "If any such Brdaus should appear again, you know where Hilltop by Holy Trinity is" (MK 2004a: n.p.).²²

This reads in the original, "Ko bi se spet oglasil kak Brdavs ali kdo drug, saj veste, kj se pravi na Vrhu pri Sveti Trojici" (MK ST 1954: n.p.).²³

The 1986 Croatian translation reads:²⁴ "Pojavi li se opet kakav Brdavs ili tko drugi, vi znate gdje je Vrh kod Svete Trojice" (MK TT4 1986: 61).

The plot of this narrative reveals a harmonious interplay between fact and fiction and between mythical and realistic elements (Paternu 1981: 13). Previous research has demonstrated that among mythical elements, attributing Krpan with superhuman strength, echoes of the Habsburg myth can also be found.²⁵ *Martin Krpan* thus transcends its national and temporal context in a special way when the text is addressed to readers in nations that shared the experience of being part of the Austrian and Austro-Hungarian Empire. It could therefore be inferred that the storyline is one of the likely reasons for the existence of numerous translations into Croatian, as the tale may evoke

²¹ "English salt" may have a metonymic significance and could also refer to the proliferation of ideas of non-German origin.

²² Translations into English are either those from the three English editions – by F.S. Copeland (1960), Maja Visenjak Limon and David Limon (2004a), by Erica Johnson Debeljak (2004b), or by the author of this paper.

²³ All quotations in Slovenian are taken from the 1954 edition since it is, due to the synergy of the text with Kralj's illustration, the one which seems to best represent the story in the domestic cultural context and in translations. Kralj's representation of *Martin Krpan* has had most success among readers, is still most popular, and has become even iconic. One of the specific features of this edition is that pages are not numbered. In the present context, this edition is referred to as MK ST 1954.

²⁴ All quotations in Croatian are taken from the 1986 edition by Branimir Žganjer, in the present context referred to as MK TT4 1986. The pages in this translation are numbered.

²⁵ See: Baskar Bojan, "Martin Krpan ali habsburški mit kot sodobni slovenski mit".

images echoing in the collective memory of these nations. However, it is the artistry and universal appeal of this epic narrative that have the potential to spark revived interest in European cultural history.

The setting – the interplay of place and time

In *Martin Krpan*, the intertwining of place and time is essential to the theme, action and the characters. It not only frames the story, but it also provides its *raison d'être* as this narrative grows from the fictional setting that evokes the actual existing European territory situated between Trst (Trieste) and Dunaj (Vienna) and from the double temporal perspective – that of the period of the story itself and that of the Zeitgeist of the second half of the 19th century, a period in which the concept of Sloveneness had been considerably developed.

The region, presented as the fictional location, has from time immemorial been important for trade. It is known for commercial routes connecting Central Europe with the Adriatic Sea. In the book it is named Notranje while today its official name is Notranjska. The area is characterised by Karstic phenomena and one of its salient features is that it provides the lowest passage between Southern and Central Europe. Such a geographical configuration made it, in both fiction and real life, a suitable place for transporting and peddling goods. Conversely, the temporal framework of the tale has been determined by the mid-19th century context, and by much more distant historical circumstances, the ones which gave rise to the oral literary tradition cherished by the author. The historical circumstances echoed in *Martin Krpan* derive from the fact that from 1382 most of the territory inhabited by Slovenians was ruled by the Habsburg dynasty. In the period of invasions from the Ottoman Empire, this area presented a kind of shield for the more central regions of the Habsburg Empire. It is historically proven that the regions of Karst and Notranjska were among those Slovenian lands that were particularly afflicted by the raids of the Turks (Simoniti 1990: 88). History also reveals that this territory played a role in the traffic of sea salt. Both historical experiences, which had strongly marked the collective memory of the local population, play a decisive role in the establishment of the setting in *Martin Krpan*.

The setting is highlighted at the very start of the text, where also Mochilar, the fictional narrator, is introduced. He is a repository of knowledge about the local history and is willing to share the memories of historical events and stories from the times past with the writer. Levstik thus follows a pattern of Slovenian folk literature in which at least some aspects of the setting of the story are framed by the author. In this tale, the narrator transmits the story in the shade of an oak tree. The temporal framework of this narrative is set with the following introductory sentence: “Močilar mi je časi kaj razkladal o nekdanjih časih, kako so ljudje živeli in kako so imeli to in to reč med sabo” (MK ST 1954: n.p.).

The 1960 English translation by F.S. Copeland reads: “Sometimes Mochilar would tell me of bygone days, how people used to live and how they got on with each other” (MK 1960: n.p.).

The Croatian translation reads: “Močilar mi je znao pripovijedati o nekadašnjim vremenima, o tome kako su ljudi življeli i kako su ovo ili ono među sobom rješavali” (MK TT4: 5).

The Croatian translation thus creates the same time frame as the original.

The parameters of place are presented in the sentence introducing the second paragraph: “V Notranjem stoji vas, Vrh po imenu. V tej vasici je živel v starih časih Krpan” (MK ST 1954: n.p.).

This reads in the 2004 English translation by Maja Visenjak Limon and David Limon: “There is a village in Inner Carniola known as Hilltop. There once lived a certain Krpan” (MK 2004a: n.p.).

This reads in Croatian: “U Notranjskoj ima selo koje se zove Vrh. U tom seocu živio je u staro doba Krpan” (MK TT4: 5).

This is a literal translation of the sentence in the source text.

When trying to establish facts related to the setting of this tale, it should be highlighted that from the Middle Ages onwards, Austria and the Republic of Venice were fighting for primacy in this part of Europe (Granda 2008: 142). Austria, to strengthen its economic position, prohibited its citizens from trading in salt which was a monopoly of the Crown. Nevertheless, the well-established traffic in this commodity did not cease.

From the 1917 edition, illustrated by Hinko Smrekar,²⁶ onwards, the setting and the characterisation of the tale in the Slovenian language have been strongly determined by the visual discourse. Smrekar’s illustrations represent twelve scenes from the story, depicting Slovenian villages and the natural environment, cosmopolitan Vienna with the court and the battlefield, and the seaport of Trieste with its salt-trading activities. From these illustrations onwards, the brutal warrior has been viewed as a Turk with a long moustache and a turban. Such a vision must have been the result of the impact of Slovenian collective memory, strongly marked by the raids of the Turks which were a real scourge in the 15th and 16th centuries. It was the time when the forces of the Ottoman Empire systematically raided and plundered the bordering regions of the Holy Roman Empire. Turks threatened the territory for more than 200 years. They were remembered for plunder, arson, killing and hostage taking. Thus, due to the Turkish invasions, an important section of the Slovenian rural population was lost and the number of Slovenian knights was considerably reduced during the wars that were waged against the Ottoman Empire (cf. Simoniti 1990, Voje 1996). It is no surprise that Slovenian culture, in particular literature, including fiction for children, and the arts, echo this period, full of tribulations for the nations of South-eastern and Central Europe.²⁷ Accordingly, it can also be presumed that the setting of this narrative, reflecting the

²⁶ Smrekar’s illustrations reveal his humour and irony, as well as his love of detail. The artist set the story in the 18th century. He highlighted the exceptional physical dimensions of Martin Krpan, especially the size of his arms and legs, and thus created a sharp contrast between the hero and the feeble and frail Emperor.

²⁷ However, the ordeal that the South-eastern and Central European nations had to endure also represented a challenge for the rest of Europe, aware as it was that its cultural roots were endangered.

memory of traumatic and long-lasting historical circumstances, represents one of the reasons why *Martin Krpan* has been frequently retranslated into the languages of the neighbouring nations.

Paratextuality in the four editions

This article highlights the paratexts in the 1949, 1959, 1978 and 1986 Croatian editions of *Martin Krpan*, since their basic aim is “to shape and control the reception” (Gonzalez-Cascallana 2006: 100) of the target text. As the socio-cultural circumstances in the period between 1946 and 1986 were subject to important changes, new editions might have been expected with adapted or even completely new paratextual material to reveal the potentially altered relationships between the target text, the prospective readers and their cultural contexts. Additionally, the paratext is presumed to have had a decisive impact on the embedding of the tale into the Croatian cultural network. In accordance with the intentions already stated, this analysis will be limited to a few of the most important paratextual features. Among these, at the macro level, introductions, prefaces and other translators’ and editors’ notes and comments will be studied. All footnotes, related to culture-bound terms (Munday 2009: 79)²⁸ or cultural markers (Pascua-Febles 2006: 114), will also be analysed.

The main paratextual information in the 1949 translation of *Martin Krpan* can be found on the copyright pages. The illustration by Bruno Bulić has a pronounced domestication function since it does not convey the cultural dimensions that are embedded in the visual discourse created by Slovenian artists until 1948.²⁹ The translation contains two footnotes only: the first refers to the name “Štempihar” which is explained as a common name referring to a particularly strong man; the second to the Slovenian saying, “kdor hoče na Dunaj, mora pustiti trebuh zunaj” (“Whoever goes to Vienna must leave his stomach at home”, as translated by Johnson Debeljak, 2004b: n.p.). This culture-bound idiomatic expression is mentioned by the main protagonist when he is told that he is expected to go to Vienna. In the body of the Croatian text, it is rendered in Slovenian, but the footnote gives the Croatian translation which reads, “Tko hoće da ide u Beč, mora ostaviti trbuh vani” (MK TT1: 10).

The book contains ten half-page pictures in green, white and black. By representing only a few scenes from the tale, it makes it impossible for the reader to construct an intelligible plot from the images alone. It is the verbal text that carries the narrative, and the translation can be categorised as an illustrated book rather than a picturebook. The visual channel is particularly important because the front cover illustration, depicting the hero on his mare, clearly satisfied with his adventure, proves that the translation targets children.

²⁸ Terms “that exist in a particular form or function in only one of the two cultures being compared” (Munday 2009: 79) in the translation process are labelled also as “culturemes or cultural categories” (ibid.).

²⁹ Until 1949, *Martin Krpan* had been illustrated by four artists. All of them present the main hero as an exceptionally strong, almost gigantic, man who comes from the Slovenian countryside.

The 1959 publication of *Martin Krpan* was published in the book titled *Martin Krpan. Kanjoš Macedonović*.³⁰ The two literary texts are preceded by a foreword in which the respective authors are introduced. Both writers' portraits were created by Ante Kuman. The critic presents Fran Levstik in his cultural and social context as a writer, poet for children and adults, a dramatist and a literary critic. Levstik's devotion to his nation and his literary visions are said to be the main sources for *Martin Krpan*. Kuman informs readers that this epic narrative established itself as a model of this type of prose.

The body of the 1959 translation is accompanied by footnotes, explaining the cultural context of the tale. Besides a few realia,³¹ geographical and personal names are in focus. Among the geographical terms, the names of the region Notranjska and of the place Razdrto are geographically located in order to help readers build their fictional geographical map of the exploits of the protagonist. Most comments, however, refer to personal names. The name of the narrator, Močilar, is even etymologically explained. Similarly, the name of Jernejko is presented as typical of a Slovenian region well known to Levstik. The name Pegam, which is quoted when Krpan's strength and fearless nature are first in the limelight, is connected with the Slovenian folk epic *Pegam and Lambergar*. Readers are informed that Pegam and Lambergar are two fictional characters from Slovenian national folklore, inspired by 15th century historical reality (Detela 1995). Pegam is presented as a challenger of the Vienna nobility who was defeated by the Slovenian Lambergar.³² In the section of the story that takes place in Vienna, the footnote identifies the name Sv. Stjepan (Saint Stephen, in the original sv. Štefan) as the name of the cathedral, and the term "kruna" (in the source text "krona") as the old Austrian silver coin.

In this book, the visual paratext consists of three whole-page images by Bruno Bulić. The first black and white drawing shows Krpan's encounter with the Emperor when he lifts his mare to make way for the coach; the second presents the battle between Brdaus and Krpan and the third illustrates the hero while greeting the Court and leaving Vienna victoriously. Hence, these pictures represent the start, the climax and the end of the story. It is the verbal text that is of primary importance and the edition can be categorised as an illustrated book. Addressing more demanding readers, this edition was first reprinted in 1962. The book, presenting two tales about the victory over a seemingly invincible foreigner who threatens a larger community, was included among home reading for school children. Due to such a large readership, new possibilities for the approaching of the Slovenian and Croatian cultures were opened up. On the other hand, the simultaneous publication of the Slovenian and Serbian tale for the Croatian cultural context in post-WW II Yugoslavia may have cast some doubt on the book's

³⁰ *Kanjoš Macedonović* was written by Stjepan Mitrov Ljubiša (1824–1878), a Serbian writer and politician, who based his tale on the Montenegrin folk tradition.

³¹ In translation studies, the term "realia" is used to denote culture-specific material items (Munday 2009: 79).

³² The figure of Pegam is inspired by Jan Vitovec (15th century), a Czech knight who plundered all over the country, and the fictional character of Lambergar by the Slovenian knight Lambergar, the then proprietor of the Castle of Kamen.

intention because one of the pronounced goals of the Yugoslav communist/socialist regime was to minimise the distinctiveness of individual nations to create a sort of mixed “Yugoslav” identity. In the light of such political objectives, it would be no surprise if this edition of *Martin Krpan* and *Kanjoš Macedonović* was also ideologically motivated.³³ Since the mainstream editorial policy in the period from 1945 to 1991 was anti-nationalistic,³⁴ the two tales could also have been misused. Ideological messages aiming at minimising the importance of the readers’ own national heroes and trying to instil the belief that national literary tradition is not really important are part of the experience of most “Yugoslav” nations. It can be anticipated that today³⁵ translations can be viewed as contributing to the awareness that national heroes are crucially important for the construction of personal and national identities.

The 1978 translation of *Martin Krpan* was published in the book *Martin Krpan Deseti brat*. As the title indicates, this publication again contains two narratives: besides *Martin Krpan*, there is also the first Slovenian novel *Deseti brat* [The Tenth Brother] by Josip Jurčič (1866/2005).³⁶ This edition is thus entirely devoted to Slovenian prose fiction. The two texts were translated by Branko Brajenović who explains in his “Napomene” [Remarks] which original edition he translated from.³⁷ Brajenović also wrote an introduction to each of the prose narratives, added a list of relevant studies on the respective authors, and a selection of the appreciations expressed by eminent literary critics and academics. This edition includes no illustrations.

The introduction, titled “Književna riječ s pučkog vrela” [A Literary Word from the Common People’s Spring], referring to Fran Levstik and his work, opens by presenting the larger socio-political context of *Martin Krpan*, the tale having been published in a period of pronounced efforts at the Germanisation of Slavic nations. Brajenović (1978) explains that Slovenian literature became an important means of developing and strengthening national identity and that *Martin Krpan* was considered as a text potentially fostering the endeavours of nationally conscious Slovenians. The

³³ In the context of the present article, the term “ideology” is used to refer to “the body of ideas that controls (or at least tries to control) how members of the society view the world and understand their place within it” (Nodelman and Reimer 2003: 80).

³⁴ The term “nationalistic” refers here to the positive attitude towards one’s own nationality and tradition and excludes any negative attitudes towards other national identities. Today, respect for and protection of national identity are integral aspects of international law (e.g. *National Identity in EU Law* and the *Universal Declaration of Human Rights*).

³⁵ After the dissolution of Yugoslavia into individual national states.

³⁶ Josip Jurčič (1844–1881), a Slovenian writer, influenced by Fran Levstik’s literary programme and Sir Walter Scott’s novels. His historical narrative *Jurij Kozjak, slovenski janičar*/*Jurij Kozjak, Slovene Janissary* (1864/2005) appears particularly interesting in this context as it is set at the time of the Turkish invasions of the now Slovenian territory. The story was the first great success of this prolific writer. His novel *Deseti brat* is a love story with a few features of a detective story. It is also a narrative about social exclusion and social mobility at a time when gentlefolk and ordinary people had strictly determined roles and positions, and when love stories between social classes rarely had a happy ending.

³⁷ For the translation of *Martin Krpan*, Brajenović used the source text published in the book *Martin Krpan z Vrha – Popotovanje iz Litije do Čateža* (1964).

author reminds the target readers that their respective national literatures of the 19th century had a similar role. After this reference to the target cultural context, he presents Levstik's formative years and his various professions in the field of culture. The focus of the preface is, nevertheless, Levstik's literary work and in particular his essay-type travelogue (*Popotovanje iz Litije do Čateža* [A Journey from Litija to Čatež], 1857) in which Levstik advises Slovenian writers to consider the language of the common people in order to avoid writing under the influence of German, and, when writing historical fiction, to search for themes and motifs in Slovenian folklore. The readers are told that it is in *Martin Krpan* that the writer achieved his literary ideals related to historical prose. What distinguishes this introduction is that the critic not only reveals where Levstik found the central motif of the fight between a modest, simple and resourceful individual and a cruel, foreign warrior, but also points out that this theme can be found in world literature. The Biblical story of the fight between David and Goliath and the folklore motifs related to Kraljević Marko and to Kanjoš Macedonović are given as examples presumably known to the target readers. Footnotes in this edition are basically the same as those in the 1959 edition, the most extensive being those referring to Pegam and Lambergar, two figures from Slovenian lore who contribute symbolic meanings to the exploits of Martin Krpan.

The 1986 translation is the only Croatian translation published by a Slovenian publishing house, though in collaboration with the Croatian marketing department. The translation is accompanied by a foreword in which the editor Niko Grafenauer³⁸ presents Fran Levstik as a poet, writer, critic and linguist. He explains that the author based this narrative on literary principles and that *Martin Krpan* was intended as a model to show what a literary tale of this kind, written in the spirit of ordinary Slovenians yet displaying artistic craft, should look like. The editor also informs readers that this narrative, based on the folk tales recounting battles between simple, courageous and exceptionally strong ordinary men and merciless and cruel foreign knights, is considered to be one of the cornerstones of Slovenian historical fiction.

The second part of the foreword is devoted to illustrations, since from 1917 all the Slovenian editions were accompanied with elaborate pictures by renowned artists. The editor focuses on the most distinctive features of the illustrations of each of the seven artists who created the visual text in a span of 70 years. Since the 1986 edition in Croatian displays the illustrations by Tone Kralj,³⁹ published for the first time in 1954, it seems particularly relevant to underline that two characteristics of his artistry are emphasised. Readers are informed, firstly, that Kralj's coloured illustrations highlight the opposition between the Vienna court, representing authority and power, and the ordinary man, representing the folk; and, secondly, that these pictures incorporate several features typical of Slovenian folk art.

³⁸ Grafenauer, a renowned Slovenian poet, writes for adults and children and also publishes critical studies.

³⁹ Tone Kralj (1900–1975), painter, illustrator, graphic artist, as well as renowned sculptor and architect.

Considering that this edition has no footnotes, the illustration gains in importance. The illustrator's monumental style is already displayed on the front cover where the eponymous literary hero is seen lifting his mare in deep snow in the middle of nowhere in order to make way for the Emperor's carriage. The illustrator created a richly coloured visual discourse which admirably amplifies the verbal story. The word-picture dynamic is such that the plot can easily be understood from the pictures alone. This edition is a typical picturebook in which readers can see "illustrations as part of the translated whole" (Oittinen 2000: 101). The arrangement of the verbal text and images follows the original as the double-page spread text alternates with double-page spread pictures which in several instances contribute essential information to the reader and the viewer. It is obvious that in this edition pictures complement and enhance the text. This is particularly evident with reference to the setting and the characterisation. The whole potential of the visual representation of the location and the characters is thus revealed.

The landscape and the indoor scenes, the villages and the city of Vienna all contribute to the creation of the situation and communicate a strong sense of place. Readers are also faced with the relevance of the pictures to the characterisation. For example, when images highlight the spatial position of the protagonists, they reveal their mutual relationship and their real status. This may be surprisingly different from the position they might have been expected to occupy on the social ladder in the then real social context. Obviously, mature readers can already understand from the text that the principal character has been given the highest status of all the protagonists, but younger and less experienced readers are likely to perceive Krpan's central role mainly from the visual text, starting with Krpan's distinctive physical dimensions. On the other hand, some messages emerging from the richness of facial expressions, revealing of the protagonists' character and personality, can, presumably, be perceived by mature readers only, while children can enjoy the colour and the action of the illustration. Hence, similarly to the text, the pictures also provide several layers of access and understanding. It is, however, true also of these images that regardless of the readership illustrators always "take stories in new directions" (Oittinen 2000: 103). One of the new directions of this edition is the holistic view of the cultural features of this picturebook. Hence, the great novelty of the 1986 edition is that the Croatian audience was offered the translation of the 1954 edition – the most often reprinted source text of *Martin Krpan*.

Translation of proper names

Names are traditionally culture-bound and as such they deserve the special attention of translators and readers. This is particularly true in literary texts representing an international context – with protagonists belonging to various nations and traditions or settings functioning as the meeting points of different cultures. *Martin Krpan* is a good example of such a literary work as the characters are of both Slovenian and German origins, while the setting represents a geographical region where intercultural encounters between people of Slavic, Latin and Germanic origin have become a reality.

As illustrated in this narrative, commerce and trade were not always fostered by the political and administrative authorities; however, literature in translation promoted or at least reflected intercultural exchange. Slovenian fiction, translated into the languages of the neighbouring countries, contributed to the building of special bridges, narrowing cultural gaps between bordering nations. In this context, the translation of proper names has a particular significance because these nouns are considered to be cultural markers and may be translated in various ways. Accordingly, the applied translation strategies reveal not only the specific features of the target books but also mirror the fluctuating gap separating the source and target cultures. A comparative analysis of the application of domestication or foreignisation in *Martin Krpan* may therefore be presumed to highlight one of the many facets of literary encounters between Croatians and Slovenians, as well as to reveal some features of the historical perspective related to the embedding of this narrative into the target cultural context.

Translators approach the task of translating proper names in a variety of different ways. When the target and the source language share the script, as is the case for Croatian and Slovenian, names in the target text tend to be either reproductions of the source names, i.e. without any change, or with changes which are the result of morphological, phonological or cultural adaptation to the target language. Accordingly, even though domestication and foreignisation seem to be fairly evident in the translation of a particular literary work, translation of the names may not be uniform and non-equivocal, as this depends on several factors and not on translation strategies alone. It may be expected that these general features resulting from several extensive studies on translation of names (cf. Nord 2003) will be present also in the discussed translations of *Martin Krpan*.

For ease of exposition, proper names appearing in the target texts are presented in two tables: the first represents the translation of personal names and the second the translation of geographical names.

Table 1. Translation of personal names

Tablica 1. Prijevodi osobnih imena

Slovenian original	1986 edition	1978 edition	1959 edition	1949 edition
Martin Krpan	Martin Krpan	Martin Krpan	Martin Krpan	Martin Krpan
Brdavs	Brdavs	Brdavs	Brdavs	Brdavs
Cesar Janez	Car Janez	Car Janez	Car Janez	Car Janez
Minister	Ministar	Ministar	Ministar	Ministar
Jerica	Jerica	Jerica	Jerica	Jerica
Jernejko	Jernejko	Jernejko	Jernejko	Jernejko
Marjeta	Marjeta	Marjeta	Marjeta	Marjeta
Klinčar	Klinčar	Klinčar	Klinčar	Klinčar

Gregor	Gregor	Gregor	Gregor	Gregor
Štempihar	Štempihar	Štempihar	Štempihar	Štempihar
Pegam	Pegam	Pegam	Pegam	Pegam

The comparative analysis of personal names appearing in the selected Croatian translations shows that the names have kept their original form. The premodifier “Cesar” (Emperor or Caesar), which is used with the name Janez, is, of course, translated into Croatian, and turns therefore into “Car”. The same is true for the premodifier “Minister”, which in translation becomes “Ministar”. However, there is an important difference between the usage of these two titles and their respective names: the Emperor’s name “Janez” is always specified with the title. Accordingly, when the Sovereign’s name is used, it always reads “Car Janez”.

The names in the table are given in the nominative case, and since both Slovenian and Croatian have declension with specific endings, names, more precisely the endings, may appear partly altered in their Croatian form, as a result of the morphological and phonological changes demanded by the Croatian language. For instance, when the Emperor wants to express his gratitude for Krpan’s heroic deed, he declares that Martin may have anything he wishes and concludes “[...] even lovely Jerica, my only daughter, is yours: that is, of course if you do not already have a wife” (MK 2004b).

In Slovenian the Emperor says: “Celo Jerico, moja edino hčer, imaš na ponudbo, ako nisi še oženjen” (MK ST 1954: n.p.).

In Croatian, the ending of the name of the Emperor’s daughter changes and therefore the sentence reads: “Čak ti i Jericu, svoju jedinu kćerku, nudim za ženu, ako već nisi oženjen” (MK TT4 1986: 41).

The translation method applied by translators thus turns out to be foreignisation. This translation strategy was apparently possible due to the historical and socio-political reasons which facilitated the creation of links between the two cultures. However, in three translations the application of the foreignisation method demanded the softening of its effect by the introduction of footnotes. The explanations and clarifications of personal names Štempihar, Lambergar and Pegam, which are culturally specific and which bring symbolic meaning and mythical dimension to the text, address Croatian readers at the macro level. They are therefore presented in the section on the paratext.

Also the personal names Jernejko and Klinčar, which are linked with the geographical names Golo and Razdrto, respectively, are explained in footnotes. Krpan mentions these two men to the Emperor when he wants to highlight the generosity and openness of Slovenians in order to rebuke the meanness and the preposterous behaviour of the Empress and Minister Gregor. The translators understood that even though the two personal names are alluded to only once, they deserve to be focused on because of the link they build with the setting and the cultural context of the narrative.⁴⁰

⁴⁰ The two men are said to originate from the two localities. By identifying them with a geographical reality, represented by the place names, Levstik stresses their origin and additionally highlights the positive features of Slovenians.

Translation of geographical names

The writer's choice of Slovenian geographical names highlights the setting, both in terms of the source culture's geographical reality and of the story's fictional geography. Familiarity with both of these is expected to help readers fully appreciate the narrative and its cultural context. The author manages to intertwine the two realities; thus a few fictional names clearly derive from the topographical features of the region in which the narrative is set. Hence, the fact that the surface area of Slovenia is predominantly composed of hilly regions with villages on the slopes and even the hilltops is reflected also in the name of Krpan's village, Vrh od Svete Trojice.⁴¹

Table 2. Translations of toponyms

Tablica 2. Prijevodi toponima

Slovenian original	1986	1978	1959	1949
Vrh pri Sveti Trojici	Vrh kod Svete Trojice	Vrh kod Svete Trojice	Vrh kod Svete Trojice	Vrh od Svete Trojice
Notranje	Notranjsko	Notranjsko	Notranjsko	Notranjsko
Dunaj	Beč	Beč	Beč	Beč
Trst	Trst	Trst	Trst	Trst
Kranjska	Kranjsko	Kranjsko	Kranjsko	Kranjsko
Razdrto	Razdrto	Razdrto	Razdrto	Razdrto
Koper	Koper	Koper	Koper	Koper
Vrhnika	Vrhnika	Vrhnika	Vrhnika	Vrhnika
Ljubljana	Ljubljana	Ljubljana	Ljubljana	Ljubljana
Reka	Rijeka	Rijeka	Rijeka	Rijeka
Rim	Rim	Rim	Rim	Rim
Golo	Golo	Golo	Golo	Golo

The comparative analysis of geographical names reveals that foreignisation is generally applied in these translations. Although most of the geographical names used in the source text are retained, the name Notranje, referring to a geographical region, is changed into Notranjsko, according to the name that this region had later in the Austro-Hungarian Empire. As expected, however, a few place names are domesticated; the source text name Reka, referring to the Croatian town, is changed into Rijeka and the name Dunaj, changes into Beč, the traditional name of the city of Vienna, which

⁴¹ The name connects to an actually existing village. Its modern version is Vrh pri Sveti Trojici. The word "vrh" means 'the highest point or part of a hill or mountain'. The most appropriate translation of this name in English seems to be "Hilltop by Holy Trinity" (MK 2004a).

also used to be the capital of a part of Croatian territory. However, the name Rim, the Slovenian form used for the Italian capital, is retained as it is the form also normally used in Croatian. Similarly, Trst, the Slovenian name for the Italian town of Trieste, which until 1918 belonged to the Empire, is rendered with the Croatian form that is equivalent to that in the source text.

As in the area of personal names, so also in the field of geographical ones, declension provokes changes in the word endings. For instance, the name of the country Kranjska appears in the passage where the Empress, furious that her husband has offered their daughter to Krpan, decrees what the conqueror will be given in food and livestock, and gives this order: “You must carry all this home to Carniola, if you wish to keep it” (MK 2004a: n.p.).

In the original she claims: “To moraš pa vse domov na Kranjsko spraviti, ako hočeš” (MK ST 1954: n.p.).

The Croatian translation reads: “Želiš li to, sve moraš odnijeti sa sobom kući u Kranjsku” (MK TT4 1986: 45).

The analysis of geographical names used shows that Slovenian topographical names, presumably unknown to the target readers, are explained particularly in detail in the paratexts of the 1959 and 1978 translations. The explanations appear either in the footnotes or in the introductions; accordingly, these names are discussed in the section exploring the paratexts and are not given further comment here.

Conclusion

This study, describing and exploring specific features of the 1949, 1959, 1978 and 1986 Croatian editions of the Slovenian literary tale *Martin Krpan*, has focused on the rendering of proper names in the target literary context, as well as the role and function of the accompanying verbal and visual paratextual material. It has also considered the application of domestication and foreignisation translation strategies as revealed in the paratexts and translated names. Additionally, since the narrative ranks among texts addressing a double audience, the research has investigated the implied readership that each edition may have addressed. Finally, as it was presumed that the study could also uncover some aspects of the fluctuating cultural gap between the source and target cultures, an assessment of the observed changes has been presented.

The fundamental postulates of this research are in line with Cultural Studies and Descriptive Translation Studies; therefore, when discussing literary creativity, the culture is considered in its larger sense, and all target texts are referred to as translations. This study is also based on the premise that when analysing the translation of proper names, information on their cultural background is crucial because personal names tend to be strongly linked to a specific language, and geographical names not only denote a location but carry specific socio-cultural significance. This appears particularly true in the case of historical fiction; therefore, the cultural background of the source text is explained. Additionally, the affinities between the source and the target cultures, especially those arising from the common historical experience and territorial vicinity,

are duly analysed and highlighted. Moreover, the intertextual links between the Slovenian original and several other narratives, known in the Croatian cultural context, are fully recognised. Supposedly, these cultural affinities and intertextual links, as well as the inherent features of the source text, rank among the reasons for several publications of this book in as short a span as forty years.

In the light of these specific literary and cultural contexts, the paper highlights the application of translation strategies in the translation of personal and geographical names in the text and in the paratexts. In accordance with expectations, in the four target texts domestication and foreignisation strategies are used. However, the comparative analysis of translated names shows that the principal strategy is foreignisation. Moreover, it results from the study that most names are translated in the same way in all the analysed editions.

However, the study reveals that the four Croatian editions display a considerable variety of paratextual material. The 1949 translation has only a few footnotes and a few images, while the 1959 and the 1978 editions contain an extensive paratextual apparatus, and the most recent edition offers an informative introduction and full-page illustrations. It is assumed that the presence of footnotes, introductions or other sources of information regarding Fran Levstik and *Martin Krpan* does not depend only on the existing gap between the source and target cultures, but also on the type of readers each of the editions is targeting. It appears that narrowing the cultural gap brought the need to offer the target readers a more comprehensive and in-depth presentation of the tale as well as of the author and his work. Accordingly, it is the paratextual material that points to the increasingly successful bridging of the gap between the source and target literatures. Similarly, it can be established that it is primarily the paratext that determines the implied readership of each edition.

The four editions of *Martin Krpan* address different readers. The 1949 version, with child-oriented covers, aims primarily at younger readers. Conversely, the 1959 edition addresses audiences who tend to be interested in more information related to the source text and its intercultural contexts, for example schoolchildren and secondary school students. The implied readership of the 1978 version seems to be a heterogeneous group of a more educated and demanding reading public, interested also in the extra-literary context of this heroic epic and its intertextual connections. In contrast, the 1986 edition aims at audiences of all ages: adults, who can exploit the correlation between the text and the illustration, or observe the foreignising elements hidden in the text and image; and children, ready to grasp the story from pictures only or to enjoy the text and the image. Thus, the most recent Croatian translation makes illustration the determining factor that facilitates wider access to this text. By applying the foreignisation strategy at the textual and visual levels, and addressing the reader in an Introduction, this edition supplies evidence that as far as *Martin Krpan* is concerned the gap between the source and target literatures has been successfully bridged. Furthermore, it testifies that cultural gaps can be bridged across time and space, even when the implied target audience ranges from the knowledgeable adult reader to the child.

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Susret stare priče i nove kulture: hrvatski prijevodi *Martina Krpana*

U radu se istražuju četiri hrvatska prijevoda slovenske povijesne pripovijesti *Martin Krpan z Vrha* (1858) Frana Levstika. Rad se usredotočuje na osobna imena i zemljopisne nazive te analizira odabrane aspekte paratekstualnosti u svrhu utvrđivanja nekih osobitosti ciljnih tekstova i otkrivanja mogućih razloga za relativno velik broj ponovnih prijevoda objavljenih od 1949. do 1986. godine. Prvi dio rada predstavlja književne prijevode u kontekstu kulturne tekstualizacije, intertekstualnosti i prevoditeljskih strategija. U drugome se dijelu prikupljeni materijali i istraženi aspekti ciljnih tekstova podvrgavaju poredbeno-kontrastivnoj analizi. Istraživanje također pokazuje da prijevodi otkrivaju složenost analiziranoga djela koje se može obraćati dvostrukoj čitateljskoj publici te premostiti promjenjiv jaz između izvorišne i ciljne kulture.

Ključne riječi: *Martin Krpan z Vrha*, hrvatski prijevodi, slovenska povijesna pripovijest, poredbena analiza, odomaćivanje i otuđivanje, prevoditeljske strategije, paratekstualnost, osobna imena

Der Einzug einer alten Erzählung in eine neue Kultur: kroatische Übersetzungen von *Martin Krpan*

Im Beitrag werden vier kroatische Übersetzungen der slowenischen historischen Erzählung *Martin Krpan z Vrha* (1858) von Fran Levstik untersucht. Im Mittelpunkt der Analyse stehen Eigennamen und geographische Namen, wobei auch ausgewählte Elemente des Paratextes analysiert werden, um dadurch die Besonderheiten der Zieldtexte aufzuweisen und die möglichen Gründe dafür zu nennen, warum in der Zeitspanne von 1949 bis 1986 eine relativ große Anzahl an Übersetzungen erschienen ist. Im ersten Teil der Arbeit wird die literarische Übersetzung im Kontext der kulturellen Textualisierung, der Intertextualität und der Anwendung von bestimmten Übersetzungsstrategien vorgestellt. Im zweiten Teil werden das erschlossene Material und die erforschten Aspekte der Zieldtexte einer vergleichenden Analyse unterzogen. Darüber hinaus wird darauf hingewiesen, dass gerade die Übersetzungen die Komplexität dieses Bilderbuches erkennen lassen, das potenziell ein doppeltes Lesepublikum anspricht, wodurch auch die mal tiefere, mal weniger tiefe Kluft zwischen der Ausgangs- und der Zielkultur zu überwinden ist.

Schlüsselwörter: Eigennamen, Einbürgerung und Verfremdung, kroatische Übersetzungen, *Martin Krpan z Vrha*, Paratextualität, slowenische historische Erzählung, Übersetzungsstrategien, vergleichende Analyse