

UDK 821.111-93-343`255.4=163.42
81`255.4(497.5)(091)**Edin Badić**University of Zadar, Croatia
badic.edin@gmail.com

An Analysis of Paratexts in the (Re)translations of *Oliver Twist* into Croatian

*Izvorni znanstveni rad / original research paper**Primljeno / received 5. 10. 2018. Prihvaćeno / accepted 29. 6. 2020.*

DOI: 10.21066/carcl.libri.2020.1.3



The aim of the present study is to analyse paratextual elements in Croatian (re)translations of Charles Dickens' classic social novel *Oliver Twist; or, The Parish Boy's Progress* (1837–1839). We will explore the level of paratextual (in)visibility of translators in the (re)translations of *Oliver Twist* and observe how their (in)visibility might affect the reading and interpretation of the novel. The fact that *Oliver Twist* has been on the reading lists for Croatian primary schoolers ever since the early 1950s may account for the intense interest in the novel on the part of Croatian publishers. The first edition of *Oliver Twist* into Croatian appeared in 1901 and, since then, three (re) translations have been published, as well as a large number of reprints. The findings aim to contribute to a better understanding of Croatian translation history, shedding light on different approaches to translating children's literature and the effects such translation practices may have had on the expectations of the target readership.

Keywords: *Oliver Twist*, paratext, retranslations, children's literature, Croatian translation history

When reading translated works of literature, we are normally able to discern the presence of two distinct voices: the author's and the translator's (cf. Hermans 1996, Schiavi 1996). The translator's presence can also be observed outside the translated text. Translators' paratextual visibility can usually be detected in paratextual interventions, such as the labelling of translators' contributions, prefaces, afterwords, as well as translatorial and editorial notes, made for the benefit of the reader. The objective of the present study is to explore the paratextual (in)visibility of translators in the Croatian (re)translations of Charles Dickens' classic social novel *Oliver Twist; or, The Parish*

Boy's Progress (1837–1839). By examining paratextual segments, we will analyse how the (in)visible role of translators, conditioned by “important agents constituting the translatorial field of translated children’s literature” (Pokorn 2012: 49), might have affected the reading and interpretation of *Oliver Twist*, a novel that has been on the recommended reading lists for Croatian higher primary pupils (aged 13–14) since the early 1950s.¹

Previous research on retranslation theory and retranslations

Interest in retranslation first came to the fore in the 1990 edition of the French translation journal *Palimpsestes*, in which Paul Bensimon and Antoine Berman sought to explicate the fundamental differences between first translations and retranslations, thus laying the groundwork for the Retranslation Hypothesis (RH). Bensimon (1990: ix, qtd. in Paloposki and Koskinen 2004: 27) refers to first translations as “naturalizations of the foreign works”.² In other words, they are initial attempts at “integrating one culture into another to ensure positive reception of the work in the target culture”, while retranslations, on the other hand, no longer need to “close the distance between the two cultures” (Bensimon 1990: ix, qtd. in Susam-Sarajeva 2006: 137).³ Berman argues that retranslation is to be conceived as a means of creating “great translations”, as all later translations are likely to be closer to the original (1990: 6, qtd. in Desmidt 2009: 678).⁴ The RH in its present form was summarised by Yves Gambier (1994: 414, qtd. in Paloposki and Koskinen 2004: 27), as follows: “[...] a first translation always tends to be more assimilating, tends to reduce the otherness in the name of cultural or editorial requirements [...] The retranslation, in this perspective, would mark a return to the source text”.⁵ Practical research on retranslations (e.g. Paloposki and Koskinen

¹ Narančić Kovač, Smiljana and Ivana Milković. (2018). Lektira u hrvatskoj osnovnoj školi: popis naslova [Recommended Reading Lists in Croatian Primary School: A List of Titles]. BIBRICH <<http://bibrich.ufzg.hr/reading-lists/>> (accessed 15 September 2018).

² Bensimon’s original text reads: “La première traduction procède souvent — a souvent procédé — à une naturalisation de l’œuvre étrangère; elle tend à réduire l’altérité de cette œuvre afin de mieux l’intégrer à une culture autre” (1990: ix). In this paper, we use the translation by Paloposki and Koskinen (2004: 27).

³ Bensimon’s original text reads: “La première traduction ayant déjà introduit l’œuvre étrangère, le traducteur ne cherche plus à atténuer *la distance entre les deux cultures*; il ne refuse pas le dépaysement culturel: mieux, il s’efforce de le créer” (1990: ix). In this paper, we use the translation by Susam-Sarajeva (2006: 137).

⁴ Berman’s original text reads: “Et autant les premières traductions sont «pauvres», marquées par le manque, autant la grande retraduction se place sous des formes diverses sous le signe de la profusion surabondante. Mais pour que se produise cette traduction abondante, il faut autre chose, et c’est le kairós, le moment favorable. La grande retraduction ne surgit qu’au moment favorable” (1990: 6). In this paper, we use the translation by Desmidt (2009: 678).

⁵ Gambier’s original text reads: “[...] une première traduction a toujours tendance à être plutôt assimilatrice, à réduire l’altérité au nom d’impératifs culturels, éditoriaux [...] La retraduction dans ces conditions consisterait en un retour au texte-source” (1994: 414). In this paper, we use the translation by Paloposki and Koskinen (2004: 27).

2004, Brownlie 2006, Andraka 2019), on the other hand, has not produced conclusive empirical evidence that would fully support the RH: “It has been shown that although one can find examples that fit the model, it is not in the nature of first translations to be domesticating and of the second and subsequent translations to be closer to the original. There are several other factors determining the textual profiles of the translations in question” (Koskinen and Paloposki 2010: 296). These would include the message to be transferred (the text to be translated), all the partners involved (relevant agents), the intended function of the translation, and the norms governing the communication process in the target culture (Desmidt 2009: 670).

The potential motives behind the reproduction of second or later translations of the same ST (source text) in the same TL (target language) deserve closer attention. First translations tend to age with time and eventually become old-fashioned, requiring revision or linguistic updating as they have turned into less readable works (cf. van Poucke 2017). The ageing claim has long been one of the leading arguments favouring the commissioning of new translations, but Koskinen and Paloposki (2010) summarise the results of various studies that provide alternative explanations for this finding, such as the agency of the actors involved (Collombat 2004) and the power struggles and conflicting interpretations (Susam-Sarajeva 2006), including their own previous study, in which they highlight the marketing potential of retranslations (2003). As early as in 1985, André Lefevere underlined the significance of studying translations “as part of a whole system of texts and the people who produce, support, propagate, oppose and censor them” (237). What Lefevere had in mind was that all forms of rewriting, (re) translation being one of them, entail patronage, i.e. “working with and under certain constraints, whether they are economic, ideological or aesthetic in nature” (ibid.). Drawing a distinction between passive and active retranslations, Pym (1998: 82) holds that “retranslations sharing virtually the same cultural location or generation”, a feature typical of active retranslations, must respond to a more complex logic within the target community, which is in line with the stance Lefevere maintained a decade earlier. This position later evolved into what is today known as the concept of the “supplementarity of different translations”, which dismisses the assumed monocausality of the phenomenon (cf. Brownlie 2006) and relates to “the targeting of different versions to different sections of the audience, and of categorizing the text either as a classic or as children’s literature” (Koskinen and Paloposki 2003: 23). This multifaceted view has been reinforced in Veselica Majhut’s recent comprehensive study on Croatian (re)translations of *Robinson Crusoe* (2019: 261), in which she posits that the supplementarity of various translations, and not the Retranslation Hypothesis, might serve as “a productive starting point in unravelling the web of motives for an unusually large number of retranslations”. As a first step towards unveiling the rationale behind the supplementarity of different translations of *Oliver Twist*, in this study we will examine the influence of paratexts as mechanisms of control and guidance on the interpretation of literary works.

Research questions, methodology and material

The present study of paratextual material was conducted with a view to elicit data that could provide answers to three research questions:

1. Has the work of translators been acknowledged in the paratext? If yes, in which manner and to what extent?
2. Do the authors of prefaces and afterwords make notice of previous translations and signal that the translations under analysis are retranslations?
3. What is the function of translatorial and editorial notes in the (re)translations of *Oliver Twist*? How does their usage reflect the needs and expectations of the intended readership?

Having in mind our research questions and taking into account the space limitations of this study, we have decided to focus on the following paratextual segments:

1. data on the labelling of translators and their contribution
2. prefaces and afterwords
3. translatorial and editorial notes.

The corpus of Croatian (re)translations of Oliver Twist

The first Croatian translation of *Oliver Twist* appeared under the peculiar title *Zločinački London* [Criminal London] as late as in 1901, more than sixty years after the initial publication of the original. Unfortunately, nothing is known about the context of the translation's production aside from the fact that it was published in the official journal of the original Croatian Party of Rights that was founded in the 19th century by two of the most prominent Croatian right-wing politicians at the time, Ante Starčević and Eugen Kvaternik. The translation itself could not be located, so we had to mark it as unavailable.

Less than two decades after the first translation, a heavily abridged version of the novel entitled *Oliver Twist* (est. around 1920) was published by Tisak i naklada St. Kugli⁶ – Croatia's most influential publishing company during the first half of the 20th century. The book, published as the first volume in the Selected Novels by Charles Dickens series, was clearly adapted for young people by Martin Lovrinčević and edited by Croatian writer and politician Milan Ogrizović. Having been labelled as an adaptation, and not as a translation, and comprising only 87 pages, this edition has been excluded from our analysis.

Having this in mind, we have decided to direct our attention to the period between 1945 and 2017. The corpus examined in the present study comprises all publications of Charles Dickens' *Oliver Twist* translated into Croatian and published after World War II.

⁶ The full name of the publishing house at the time was Tisak i naklada knjižare Kr. sveučilišta i Jugoslavenske akademije St. Kugli [Printing and publishing of the bookshop of the R[oyal] University and the South-Slavic Academy St[jepan] Kugli]. The name Stjepan is the Croatian equivalent of the name Stephen in English.

Table 1 shows a list of all available translations, editions and reprints of the novel in Croatia in chronological order. The bibliographical data have been obtained from the Catalogue of the Zagreb City Libraries and the Catalogue of the National and University Library in Zagreb.

Table 1. Translations and editions of *Oliver Twist* in Croatia after the end of World War II

Year	Title and notes
1947/48	<i>Oliver Twist ili Život općinskog djeteta</i> [Oliver Twist or The Life of the Parish Child]. Transl. Zlatko Gorjan . Zagreb: Matica hrvatska. 1 st issue by this publisher
1959/60	Publ. series: Zabavna biblioteka. 2 nd issue by this publisher
1967	<i>Oliver Twist ili Život općinskog djeteta</i> [Oliver Twist or The Life of the Parish Child]. Transl. Zlatko Gorjan . Zagreb: Mladost. Biblioteka Jelen. 1 st issue by this publisher
1970	2 nd issue by this publisher
1973	4 th issue by this publisher ⁷
1975	5 th issue by this publisher
1978	6 th issue by this publisher
1978	<i>Oliver Twist</i> . Transl. Zlatko Crnković . Zagreb: Školska knjiga. Biblioteka Dobra knjiga. 1 st issue by this publisher
1979/80	<i>Oliver Twist ili Život općinskog djeteta</i> [Oliver Twist or the Life of the Parish Child]. Transl. Zlatko Gorjan . Zagreb: Mladost. Biblioteka Jelen. 7 th issue by this publisher
1984	Transl. Zlatko Crnković . 8 th issue by this publisher
1987	<i>Oliver Twist</i> . Transl. Zlatko Crnković . Zagreb: Školska knjiga. Publ. series: Lektira za VI. razred osnovne škole. 2 nd issue by this publisher
1987	<i>Oliver Twist ili Život općinskog djeteta</i> [Oliver Twist or the Life of the Parish Child]. Transl. Zlatko Crnković . Zagreb: Mladost. Biblioteka Jelen. 9 th issue by this publisher

⁷ The third edition seems to have been skipped.

Year	Title and notes
1990	<i>Oliver Twist</i> . Transl. Zlatko Crnković . Zagreb: Mladost. Publ. series: Zlatno slovo. 10 th issue by this publisher
2004	<i>Oliver Twist ili Život općinskog djeteta</i> [Oliver Twist or the Life of the Parish Child]. Transl. Zlatko Gorjan . Zagreb: Školska knjiga. Publ. series: Moja knjiga. Metodički obrađena lektira. 1 st issue by this publisher
2004	<i>Oliver Twist</i> . Transl. Zlatko Crnković . Zagreb: Globus media. Publ. series: Lektira popularni klasici. 1 st new, corrected issue by this publisher
2008	<i>Oliver Twist</i> . Transl. Ana Dejanović, Ivana Belčić . Zagreb: Zagrebačka stvarnost. Publ. series: Biblioteka Učilišno štivo: Lektira. 1 st issue by this publisher
2008	<i>Oliver Twist</i> . Transl. Zlatko Crnković . Zagreb: Katarina Zrinski. Publ. series: Biblioteka ABC. 1 st issue by this publisher
2017	<i>Oliver Twist</i> . Transl. Zlatko Crnković . Zagreb: Katarina Zrinski. Publ. series: Biblioteka ABC. 2 nd issue by this publisher
2017	<i>Oliver Twist</i> . Transl. Ines Virč . Zagreb: Begen. Publ. series: Klasici hrvatsko-engleski. 1 st issue by this publisher

It is necessary to address the issue of the demarcation between retranslations and revised editions. As hinted by Paloposki and Koskinen (2010: 36), information on retranslations cannot be extracted from bibliographical databases the way we can collect data on authors, translators or source languages, “as there is no search word or bibliographical field for the crucial piece of information that a translation is in fact a retranslation. To find a retranslation, one needs to compare bibliographical entries and look for one source text with at least two target texts with different translators”. Even so, the two TTs (target texts) may virtually be labelled as two different texts because they are published by different publishing companies at different times and purportedly translated by different translators. Thus, we should keep in mind that “the scale of difference between two translations may vary: an edited or corrected earlier translation is sometimes passed on as a new translation; a completely renewed and changed text may still appear under the earlier translator’s name” (Paloposki and Koskinen 2010:

47). Revision, on the other hand, typically implies editing, correcting or modernising a previously existing translation for re-publication (Vanderschelden 2000: 1–2, qtd. in Koskinen and Paloposki 2010: 294). Alterations may be done at various textual levels, ranging from minor typographical, orthographical and punctuational corrections to major linguistic and stylistic modifications significantly impacting the final make-up of the text. In Veselica Majhut's view (2019: 264): "The problem is that the criteria for the extent of changes introduced into a translation that would qualify it as a truly revised edition or even a new translation seem to be quite arbitrary and depend on the publisher's subjective judgement." Hence, the bulk of the work needs to be done manually.

In line with this, we have analysed all twenty versions of the novel (Table 1) and compared them with the ST, for which we used a Collins reprint of the original from 1954. Since our primary goal has been to compile a corpus of retranslations, all editions that could qualify as reprints have been excluded from further consideration. Similar to the methodological dilemma presented in Veselica Majhut's study (2019: 264), our main challenge has been how to categorise the subsequent editions of both the first translation (TT1) and the first retranslation of *Oliver Twist* (RT1), all of which have undergone substantial modifications either within the core text or in the peritext. The 1959/1960 edition of Zlatko Gorjan's translation, for example, contains changes both in the core text and in the peritext, though the majority of TT1 has remained intact. For example, the culture-specific item *farthing* was rendered differently (see the section on translatorial and editorial notes) and a biographical note on the author contextualising the novel within the historical frames of the Victorian era was added. On the other hand, the 1987 edition of Zlatko Crnković's translation is a much-abridged version of the novel as it comprises ten chapters fewer than the 1978 translation and contains explanations of less-known Croatian words used by the translator, which could imply that the publication was essentially adapted for the curricular needs of Croatian sixth- to eighth-graders. To account for such cases, we have decided not only to follow Veselica Majhut's reasoning and adopt the proposed third category, modified retranslation, MRT (2019: 266), but also to introduce another, fourth category – a modified first translation (MTT1) – bearing in mind that these changes might also be traced in new editions of the first translations. Moreover, such an approach allows us to observe the evolution of the translated narrative in relation to new needs in the target culture (TC) and gain valuable insights into the intended function of the TT in the TC, as well as editors' and publishers' background motives (Veselica Majhut 2019: 264).

Left out of the corpus of (re)translations is the 2017 edition of the novel, which, although at first labelled as a potential retranslation by Ines Virč, is in reality a faithful translation of a very concise, adapted ST. Presented in two parallel columns, with the Croatian TT on the left, and the *new* English original, on whose production we were not able to retrieve any information, on the right of the page, this abridged edition of *Oliver Twist* does not fit well with the definition of a retranslation, which, as depicted above, pertains to second or later translations of one and the same ST. Nevertheless, it

is worth mentioning that adaptations of this kind provide much food for thought and could make a rather intriguing point of departure for further investigation within the scope of a more exhaustive study of retranslations.

The selected first translation (TT1), modified first translations (MTT1s), retranslations (RTs) and modified retranslations (MRTs) of *Oliver Twist* are listed in Table 2. They represent the corpus of the present study.

Table 2. The first translation and retranslations of *Oliver Twist* into Croatian

Label ⁸	Year	Translator	Title of the TT	Publisher
TT1	1947/1948	Zlatko Gorjan	<i>Oliver Twist ili Život općinskog djeteta</i> [<i>Oliver Twist or The Life of the Parish Child</i>]	Matica hrvatska
MTT1a	1959/1960	Zlatko Gorjan	<i>Oliver Twist ili Život općinskog djeteta</i>	Matica hrvatska
MTT1b	2004	Zlatko Gorjan	<i>Oliver Twist ili Život općinskog djeteta</i>	Školska knjiga
RT1	1978	Zlatko Crnković	<i>Oliver Twist</i>	Školska knjiga
MRT1a	1984	Zlatko Crnković	<i>Oliver Twist ili Život općinskog djeteta</i>	Mladost
MRT1b	1987	Zlatko Crnković	<i>Oliver Twist</i>	Školska knjiga
MRT1c	1990	Zlatko Crnković	<i>Oliver Twist</i>	Mladost
MRT1d	2000	Zlatko Crnković	<i>Oliver Twist</i>	Otokar Keršovani/ Nart-trgovina
MRT1e	2004	Zlatko Crnković	<i>Oliver Twist</i>	Globus media
MRT1f	2008	Zlatko Crnković	<i>Oliver Twist</i>	Katarina Zrinski
RT2	2008	Ana Dejanović, Ivana Belčić	<i>Oliver Twist</i>	Zagrebačka stvarnost

Genette's (1997) concept of paratext constitutes a solid methodological foundation for our analysis. The paratexts of translations occupy a unique position as mediators between the text and the reader and their potential influence on the reader's reading and reception of the works in question (Kovala 1996: 120). As "liminal devices and conventions, both within the book (*peritext*) and outside it (*epitext*), that mediate the book to the reader", paratextual elements include "titles and subtitles, pseudonyms,

⁸ For the sake of easier follow-up, when needed, references to individual editions further in the paper will be additionally marked by the respective translator's initials and the year of publication: Zlatko Gorjan - ZG, Zlatko Crnković - ZC, and Ana Dejanović and Ivana Belčić - AD/IB.

forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues, and afterwords” (Genette 1997: xviii). The function of paratexts is usually informative. Paratextual elements either communicate information that their writer(s), and in this respect also the translator(s) and editor(s), deemed necessary for the prospective reader to make sense of the work or they may emphasise contextualisation and be aimed at appealing to the target readership (Kovala 1996: 130–135). Paratexts, which, according to Tahir Gürçağlar (2002: 58), may not only navigate the reception of literary works, but also their translation/writing, might function as mechanisms of control and guidance. This implies that paratextual “rewriting” runs parallel to other ideologically loaded processes resulting in the production of (re)translations (Kovala 141).

Analysis of the selected paratextual segments

Labelling of translators and their contribution

In this section, we present the findings on the labelling of translators’ contributions as detected in our corpus in order to shed light on their (in)visibility outside the translated text.

Table 3. An overview of the paratextual data on the labelling of translators

TT	Labelling of translators and their contribution
TT1	Preveo s engleskog Zlatko Gorjan (Translated from English by Zlatko Gorjan)
MTT1a	S engleskog preveo Zlatko Gorjan (Translated from English by Zlatko Gorjan)
MTT1b	S engleskoga preveo Zlatko Gorjan (Translated from English by Zlatko Gorjan)
RT1	Preveo Zlatko Crnković (Translated by Zlatko Crnković)
MRT1a	Preveo Zlatko Crnković (Translated by Zlatko Crnković)
MRT1b	Preveo i priredio Zlatko Crnković (Translated and adapted by Zlatko Crnković)
MRT1c	Preveo Zlatko Crnković (Translated by Zlatko Crnković)
MRT1d	S engleskoga preveo Zlatko Crnković (Translated from English by Zlatko Crnković)
MRT1e	Preveo i priredio Zlatko Crnković (Translated and adapted by Zlatko Crnković)

MRT1f	Preveo i priredio Zlatko Crnković (Translated and adapted by Zlatko Crnković)
RT2	Prijevod: Ana Dejanović, Ivana Belčić (Translation by Ana Dejanović, Ivana Belčić)

As shown in Table 3, translators' contributions have been acknowledged in all the TTs under consideration. We should observe, however, that, while TT1 (ZG 1947/1948), MTT1a (ZG 1959/1960) and MTT1b (ZG 2004) all contain only 51 chapters, i.e. two chapters fewer than the original text, an intervention that could hardly be ascribed to the act of translation only, none of the actual textual material has been omitted. The original chapters 29 and 30, in which Dickens gives an introductory account of the inmates of the house to which Oliver resorted and of what Oliver's new visitors thought of him, as well as chapters 44 and 45 relating to Nancy's pledge to Rose Maylie and Noah Claypole's secret mission, have simply been merged for reasons we can only speculate on. Still, we believe that the changes in the core text and the peritext that have been introduced into both MTT1a and MTT1b require a certain re-formulation of the translator's contribution (see the section on translatorial and editorial notes). The cases of MRT1b (ZC 1987), MRT1e (ZC 2004) and MRT1f (ZC 2008) are interesting because in these three TTs the name of the translator is embedded within the phrase "translated and adapted by", a modification prompted by the translator's deliberate omission of more than half of the original text, which will be covered in more detail in the following section. Finally, the curious case of RT2 (AD/IB 2008) raises several questions. Why do library catalogues attribute this retranslation to only one translator when two different translators were involved in the process? What are the reasons for hiring two translators to produce the second retranslation of the novel? Although we should note how unconventional it is that two translators worked on one and the same translation of a children's classic, and even more unusual that one of the translators' contribution has not been fully recognised, answering these questions would go well beyond the scope of the present study.

Prefaces and afterwords

In the present corpus, all the prefaces, as well as afterwords, are written by third persons, i.e. other agents involved in the process of translation production such as translators, editors or publishers.

The first translation in our corpus, TT1 (ZG 1947/1948), contains only a short anonymous afterword instructing the prospective reader to read more about Dickens' *oeuvre* in the afterword to Dickens' three short stories, *A Christmas Carol* (1843), *The Chimes* (1844) and *The Cricket on the Hearth* (1845), published in Croatian translation as a collection in 1947. The next, modified edition of the first translation, MTT1a (ZG 1959/1960), includes a more thoroughgoing afterword entitled "A note on the author" (*Bilješka o piscu*), in which the translator Zlatko Gorjan, a notable Croatian translator

and poet, discusses Dickens' personal and professional history, provides an overview of his seminal literary works and underscores the importance of his narrative style in the context of the social novel and social criticism. He brings the note to an end by saying that "all of these aspects should be considered when reading and interpreting Dickens' novel *Oliver Twist*" (478). The author of the afterword, however, makes no mention of the previous translations or adaptations of the novel.

RT1 (ZC 1978), the first Croatian retranslation of *Oliver Twist*, published by Školska knjiga, a publishing house specialising in schoolbooks, appeared on the market approximately 30 years after the production of TT1 (ZG 1947/1948). We should note that RT1, translated by Zlatko Crnković, a renowned Croatian literary translator and editor, was published the same year (1978) as the 6th appearance of TT1. Unlike TT1, RT1 contains a preface and an afterword, both written by Višnja Sepčić, a literary scholar. While the preface focuses on Dickens' literary influence, contextualising the novel within the historical frames of the Victorian era, the afterword turns our attention to the previous translations of *Oliver Twist* in Croatia. As established above, an excerpt from the novel was first translated into Croatian in 1901. Sepčić (1978: 196–197) points out that, after a slight loss of interest in Dickens' novels, the novel was adapted for young people by Martin Lovrinčević and edited by Milan Ogrizović in the early 1920s. This was followed by another translation in 1947/1948 (TT1). Although we may conclude that in this afterword the first attempts were made at establishing a relationship between TT1 and RT1, there is still no explicit mention of any previous translator(s) or the reason(s) behind the production of RT1. Instead, Sepčić's afterword is aimed at emphasising the impact of several direct and indirect translations of Dickens' (other) works on Croatian literature during the 19th and the 20th centuries.

The fact that Crnković's retranslation (RT1 1978) was modified in the peritext⁹ and published as MRT1a (ZC 1984) by a different, yet exceptionally popular publisher of books for young people, Mladost, might imply that Gorjan's TT1 (1947/1948), initially published by Matica hrvatska, was no longer seen as fitting. MRT1b (ZC 1987), on the other hand, was again published by Školska knjiga. This edition marks a return of the preface, in which the translator touches upon various aspects of Dickens' life that might have affected his literary style and addresses his major works, placing special emphasis on *Oliver Twist*. Zlatko Crnković acknowledges the existence of the 1901 translation, but, unlike Sepčić, only briefly mentions the presence of Dickens' works in Croatian translation after 1945: "After WWII, all major works by Dickens were published in Croatia, and some of them in multiple editions" (Crnković 1987: 12). Crnković closes the preface with a crucial explanatory note revealing the deliberate omission of more than half of the ST, making his voice heard: "Descriptions of certain events and characters considered irrelevant for the development of the plot have been left out. Also omitted are some of the less important remarks made by the author and the details that may distract [the reader] from the main storyline" (ibid.). Intended for primary schoolers,

⁹ Unlike RT1, MRT1a contains neither a preface nor an afterword. Paratextual information contained in footnotes has not been altered.

the textual material in this edition was evidently manipulated to conform to the needs of the intended reader(s). According to Pokorn (2012: 155), “ideological pressure was exercised mainly through school and publishing”, so the need to reshape RT1 to make it more suitable for school children could have been ideologically driven, or the changes may only have been made to produce a text which would have been easier to read by young readers.

MRT1c (ZC 1990) lacks a preface, but contains an afterword by the unknown D.A., who, unlike Crnković in the 1987 version, makes no mention of previous translations. Interestingly, the 2000 (MRT1d) and 2004 (MRT1e) editions of Crnković’s translations, published by two commercially oriented publishers, are signalled as “new and revised editions”. Regardless of their labelling, they do not seem to bring any substantial changes in the core text, a finding upheld by Veselica Majhut (2019: 264): “[...] publishers in Croatia tend to label all new editions as ‘revised and appended editions’, though the changes introduced may not constitute any remarkable difference between the two TTs”. MRT1d comprises an updated version of Crnković’s 1987 preface, wrongly asserting that Dickens was born in London, and not in Landport near Portsmouth, as well as a short afterword entitled “Dickens u Hrvata” [Dickens in the Croatian Context], in which the translator, reiterating parts of his 1987 preface, takes note of the 1901 translation and Lovrinčević’s adaptation of the novel (est. around 1920), but similarly mentions the existence of translations of *Oliver Twist* and other works by Dickens: “After WWII, all major works by Dickens were published in Croatia, mostly in new translations, and some of them in multiple editions” (D.A. 1990: 386). This is followed by a short didactic appendix, signalling that the book’s intended readers are school children. The analysis of MRT1e (ZC 2004) shows a different story. Although lacking a preface and an afterword, which led us to marking this version as a modified retranslation, MRT1e is otherwise a reprint of MRT1d (ZC 2000). Its market-driven publisher, Globus media, was active only in 2004 and 2005, producing more than 70 French, Russian, English and Croatian canonical works over a comparatively short time span. These classics were then promoted and sold at affordable prices in kiosks along with the daily editions of *Jutarnji list*, Croatia’s second largest newspaper at the time.

In 2004, Školska knjiga resorted again to Zlatko Gorjan’s translation, published as part of the series *Moja knjiga*. Adapted and illustrated for educational purposes (see the section on translatorial and editorial notes), MTT1b (ZG 2004) turns the preface to MTT1a (ZG 1959/1960) into an afterword, followed by two excerpts on Charles Dickens and *Oliver Twist* explicitly taken from the preface to MRT1b (ZC 1987) and Tatjana Jukić’s contribution¹⁰ to *Leksikon stranih pisaca* [The Lexicon of Foreign Writers] (2001). Somewhat unprecedentedly, MTT1b establishes a dialogical relationship with MRT1b (1987) which was launched some four decades after TT1 (1947/48), thus acknowledging the existence of other, if not previous, translations on the Croatian market.

¹⁰ Tatjana Jukić is a prominent literary scholar, currently teaching English literature at the Faculty of Humanities and Social Sciences at the University of Zagreb.

In 2008, two Croatian versions of *Oliver Twist* were published by Katarina Zrinski (MRT1f, ZC) and Zagrebačka stvarnost (RT2, AD/IB), respectively. Adapted and translated by Zlatko Crnković, MRT1f features a persuasive note entitled “Dragi čitatelju!” [Dear Reader!]. Written by Renata Kostanjevec, an author of a great number of didactic adaptations of titles on the recommended reading lists, the note assumes a highly personal relationship with the prospective child reader: “**You**’re looking at one of the most significant novels of the 19th century. [...] I hope **you** find a peaceful place where **you** will be able to enjoy the beauty of the literary word” (2008: 5, our emphasis). Kostanjevec’s introduction persuades the reader to read the novel about *Oliver Twist* “whose character and strong will helped him overcome problems more serious than adults could imagine. [...] His glory is eternal...” (ibid.). This is followed by the same preface Crnković offers in MRT1b (1987), ending with the same note on the interventions and omissions introduced in the core text. In a similar tone, numerous didactic questions and tasks are presented to the hypothetical reader at the end of the novel: “How would you describe the novel?”, “How would you define the principal ideas discussed in the novel?”, “Who is your favourite character? Why?”, “What do you make of the novel’s ending?”, “What is the role of the narrator?”, “Do you know of any other authors that were prolific during the Victorian era?” etc. The canonical position of this classic is unquestionable, but even more compelling is the didactic approach adopted by the publisher that guides and, in a way, controls the reading of the novel, suggestively bringing certain aspects of the novel to the fore while intentionally keeping others in the background, a feature that Veselica Majhut refers to as “the dual status of the TT in the TC” (2019: 272). Much to our surprise, MRT1f is the first version of *Oliver Twist* to include notes on both the translator and the illustrator (Ninoslav Kunc), thus playing up their role in the making of the product.

RT2 (AD/IB) was published that same year, 2008, by Zagrebačka stvarnost, a small publishing company which “has not published a single title” since 2013 and “mainly used translations by prominent translators who had not been active for a long time, and whose rights as copyright holders had expired [...], or hired young, novice translators” (Veselica Majhut 2019: 273). RT2 does not include a preface and, since very limited data could be elicited from the afterword, we have selected several passages from this retranslation and compared them to both Gorjan’s and Crnković’s translations. We have established that, in addition to differing syntactic properties and lexical and stylistic choices detected in the text, RT2’s translators, Ana Dejanović and Ivana Belčić, also resorted to an interesting rendering of culture-specific items, which will be discussed in the following section. Going back to our research question, we should note that no implicit or explicit reasons for launching this retranslation could be discerned from the peritextual elements analysed thus far.

In summary, even though the first attempts at establishing a relationship between TT1 (ZG 1947/1948) and RT1 (ZC 1978) were made in the afterword to RT1, there is no direct mention of previous translators or potential motives for its production. In MRT1b (1987), translator Zlatko Crnković acknowledges the existence of the 1901 translation, but only briefly comments on the presence of Dickens’ works in Croatian

translation after 1945. In the same vein, in the short afterword to MRT1d (2000), Crnković, recapitulating parts of his 1987 preface, takes note of the 1901 translation and Lovrinčević's adaptation of the novel (est. around 1920), but similarly merely mentions the existence of translations of *Oliver Twist* and other works by Dickens. Finally, relying upon two passages on Charles Dickens and *Oliver Twist* taken from the preface to MRT1b (ZC 1987) and Tatjana Jukić's contribution to *Leksikon stranih pisaca*, MTT1b (ZG 2004) establishes a dialogical relationship with this 1987 modified retranslation, thus acknowledging the existence of other translations on the Croatian market.

Translatorial and editorial notes

Kovala (1996: 125) defines notes as “a means by which the translator or other mediators may bring the text closer to the reader”. They are customarily inserted into the book as either footnotes or endnotes. As pointed out by Genette (1997: 329), in notes we find “definitions or explanations of terms used in the text, and sometimes the mention of a specific or figurative meaning”. For Kovala (1996: 125), the central motive for notes seems to be to explain culture-specific items (CSIs) that the translator supposed to be unknown to the readers, such as money or measurement units, titles and terms of address, names of places and persons, or institutions. In (re)translations, we may also come across editorial notes as well as translations of authentic authorial notes.

The original ST contains an authentic authorial note, in which Dickens himself provides some more information about the functioning of courts at the time. The note was first rendered into Croatian in RT1 (ZC 1978) and it is also retained in RT2 (AD/IB 2008), as is shown in Table 4.

Table 4. The rendering of the authentic authorial note in RT1 (ZC 1978) and RT2 (AD/IB 2008)

Reference	Note
ST (p. 87)	Although the presiding Genii in such an office as this, exercise a summary and arbitrary power over the liberties, the good name, the character, almost the lives, of Her Majesty's subjects, especially of the poorer class; and although, within such walls, enough fantastic tricks are daily played to make the angels blind with weeping; they are closed to the public, save through the medium of the daily press.* *Or were virtually then.
RT1 (p. 86)	Premda veleumovi koji se nalaze na čelu sličnih ustanova mogu po kratkom i samovoljnom postupku odlučivati o slobodi, časti, karakteru, pa gotovo i o životima podanika Njezina Veličanstva, osobito pripadnika siromašnijih slojeva, i premda se u takvim prostorijama danomice odigravaju takve fantastične podvale da bi anđeli oslijepjeli od plača kad bi to gledali, javnost u te ustanove nema pristupa osim putem dnevne štampe ¹ .

[Although the masterminds at the head of similar institutions can exercise a summary and arbitrary power over the liberties, the reputation, the character, almost the lives of Her Majesty's subjects, especially of the poorer classes, and although, in such premises, enough fantastic tricks are daily played to make the angels blind with crying; they are closed to the public, except through the medium of the daily press.]

¶Ili je bar onda nije imala (autorova napomena)

[Or at least they did not have [access] at the time (author's note)]

RT2 (p. 95) Iako su veleumovi na čelu ovakvih ustanova ovlašteni da po kratkom postupku i samovoljno odlučuju o slobodama, ugledu, karakteru, gotovo i o životima podanika Njezina Veličanstva, osobito onih iz niže klase, i premda se u takvim ustanovama dnevno izvede toliko fantastičnih trikova da bi i anđeli oslijepili od suza kad bi to vidjeli, one su zatvorene za javnost, osim za predstavnike dnevnog tiska.²⁷

[Although the masterminds at the head of such institutions are authorised to exercise a summary and arbitrary power over the liberties, the reputation, the character, almost the lives of Her Majesty's subjects, especially of the lower classes, and although, in such institutions, enough fantastic tricks are daily played to make the angels blind with tears, they are closed to the public, except for the representatives of the daily press.]

²⁷Ili su barem tada bile zatvorene (autorova napomena).

[Or at least were closed at the time (author's note).]

TT1 (ZG 1947/1948) contains a dozen footnotes and no editorial notes. In Chapter 3, Mr. Gamfield, a chimney sweep who happens to be in debt to his landlord, reads a notice that offers Oliver for sale and negotiates the boy's price with Mr. Limbkins, a member on the board of the workhouse in which Oliver is raised:

Table 5. The rendering of the SC item *farthing* in TT1 (ZG 1947/1948) and MTT1a (ZG 1959/1960)

Reference	Text
ST (p. 26)	“Not a farthing more,” was the firm reply of Mr. Limbkins.
TT1 (p. 24)	„Ni farthinga * više“, glasio je odlučni odgovor g. Limbkinsa. [“Not a farthing more,” was the firm reply of Mr. Limbkins.] *Farthing = četvrti dio penija. [Farthing = a quarter of a penny]
MTT1a (p. 24)	Ni novčića više, glasio je odlučni odgovor g. Limbkinsa. [“Not a coin more,” was the firm reply of Mr. Limbkins.]

In TT1, the translator opted to retain the SC item in the text and provide an explanatory footnote which reads that *farthing* equals a quarter of a penny. In MTT1a (ZG 1959/1960), however, the item was replaced with the more neutral word *coin*, thus removing cultural specificity from the T.T. No definite conclusions may be drawn at this point, but the rendering of this SC item is not in line with the postulates of the RH, as TT1 seems to be more source-oriented than its subsequent edition.

In MTT1b (ZG 2004), on the other hand, more than 90 notes, authored by either the translator or the publisher/editor, are placed in the margins. The abundance of notes in MTT1b does not come as a surprise as this edition of Gorjan's translation was exclusively published for educational purposes. Not only does it include thorough explanations of a variety of, previously not addressed, culture-specific units, such as "*stopa*" 'foot', "*lord*" 'lord' or "*Londonski most*" 'London Bridge', but it also features editorial interventions. Phonetic transcriptions of English proper names and toponyms, etymological descriptions as well as a glossary of "unknown" Croatian words and expressions used in the text are all aimed at bettering children's reading competences and widening their general knowledge of both the language and the world. A similar approach is employed in the 1987 and 2008 versions of Crnković's lexically enriching translation (RT1 1978) which is overall more informative than TT1 and normally also includes a glossary of Croatian argot and other regional or less widely known words and expressions that the child reader may stumble upon in the text (e.g. "*cajkan*" 'policeman', "*faculet*" 'handkerchief', "*njupati*" 'to eat', "*tintara*" 'head', etc.).

In the course of our analysis, we have noted that the translators of TT1 (ZG 1947/1948), RT1 (ZC 1978) and RT2 (AD/IB 2008) adopted different approaches to rendering some of the SC items in order to account for them and bring the novel closer to the reader. We have thus selected two such examples, "cribbage" and "Hue-and-Cry", respectively, and compared their translations into Croatian.

Table 6. The rendering of "cribbage" into Croatian

Reference	Text
ST (p. 107)	After tea she began to teach Oliver cribbage ; which he learned as quickly as she could teach; and at which game they played with great interest and gravity, until it was time for the invalid to have some warm wine-water, with a slice of dry toast, and then to go cosily to bed.
TT1 (p. 110)	Poslije čaja uzme ona Olivera učiti, kako se igra cribbage* , što je on veoma brzo shvatio, pa su tu igru igrali s najvećim zanimanjem i zadovoljstvom. Onda bi došlo vrijeme, da bolesnik dobije čašu topla vina pomiješana s vodom, uz krišku pečena kruha, i da legne na počinak.

[After tea she took it on to teach Oliver how to play **cribbage***, which he learned very quickly, so they played the game with the greatest of interest and pleasure. Then, the time would come for the patient to have a glass of warm wine mixed with water, with a slice of toasted bread, and then to go to bed.]

***vrsta kartaške igre**

[a type of a card game]

RT1
(p. 103)

Nakon čaja počela je učiti Olivera kako se **karta**, što je on naučio u tren oka, pa su se kartali vrlo živo i ozbiljno sve dok nije došlo vrijeme da bolesnik popije čašu toplog vina razrijeđena vodom i pojede krišku prepečenca, pa da ode lijepo na počinak.

[After tea she began to teach Oliver how to **play cards**, which he learned in the blink of an eye, so they played cards with great excitement and gravity, until it was time for the patient to drink a glass of warm wine diluted with water and eat a slice of toast and then to go cosily to sleep.]

RT2
(p. 120)

Nakon čaja počela je Olivera učiti kartati **ubodnicu**,³⁰ što je on odmah naučio te su tu igru veoma zainteresirano i ozbiljno kartali dok nije došlo vrijeme da bolesnik popije toplo vino s vodom i pojede krišku prepečenca, a onda se ugodno smjesti u krevet.“

[After tea she began to teach Oliver how to play **ubodnica**, which he learned right away and they played the game with great interest and gravity until it was time for the patient to drink warm wine with water and eat a slice of toast, and then to go cosily to bed.]

³⁰**Ubodnica je vrsta kartaške igre.**

[Ubodnica is a type of a card game.]

Cribbage, widely known as crib, originates in England and denotes a card game that commonly involves two or more players whose main goal is to group cards into various combinations to gain points. The game is also famous for its traditional wooden scoreboard characterised by holes in which pegs are placed so that the players can keep track of their scores. In TT1, for example, the item is retained and briefly explained in a translatorial footnote as “a type of a card game”. In RT1, the cultural specificity of “cribbage” is neutralised and subsumed under the meaning of the Croatian reflexive verb “*kartati se*” ‘to play cards’, whereas RT2 offers a peculiar, more target-oriented solution: the translators of RT2 use the TL term “*ubodnica*”, a noun derived from the verb “*ubosti*” ‘to stab’, ‘to peg’, alluding to the pegging of the wooden board. Diachronically speaking, the later the (re)translation was produced, the more it catered to the needs of the TC. Let us now have a look at another example:

Table 7. The rendering of “*Hue-and-Cry*” into Croatian

Reference	Text
ST (p. 125)	The Jew thrust his head out of the room door when Sikes had left it; looked after him as he walked up the dark passage; shook his clenched fist; muttered a deep curse; and then, with a horrible grin, reseated himself at the table; where he was soon deeply absorbed in the interesting pages of the <i>Hue-and-Cry</i> .
TT1 (p. 125)	Žid pomoli glavu kroz vrata sobe, tek što ju je Sikes napustio, zagleda se za njim, kako odmiče mračnim prolazom i, prijeteći mu stisnutom pesnicom, promrsi sočnu psovku. Zatim, uz grozno cerekanje, opet zasjedne k stolu, gdje se uskoro zadubi u čitanje zanimljivih stranica „ Hajke “.* [The Jew thrust his head out of the room door right after Sikes had left it, looked after him as he walked up the dark passage and, threatening him with his clenched fist, mumbled a juicy curse. Then, with a horrible grin, he reseated himself at the table, where he was soon deeply absorbed in the interesting pages of “ The Pursuit ”.*] * „ Hue and Cry “, glasilo londonske policije . [“Hue and Cry”, the London police gazette.]
RT1 (p. 114)	Kad je Sikes otišao, Židov je promolio glavu na vrata i, gledajući za njim kako odmiče mračnim prolazom, pripreti mu stisnutom šakom i promrsi neku sočnu psovku, a onda se grozno naceri, ponovno sjedne za stol i ubrzo se zadubi u čitanje najzanimljivijih stranica „ Potjera “. ¹ [When Sikes had left, the Jew thrust his head out of the door and, looking after him as he walked up the dark passage, threatened him with his clenched fist and mumbled some juicy curse, and then grinned horribly, reseated himself at the table and soon became deeply absorbed in the most interesting pages of “ The Chase ”. ¹] ¹ Potjera („ Hue-and-Cry “) – nekadašnje službeno glasilo policije . [<i>The Chase</i> (“Hue-and-Cry”) – the former official police gazette.]
RT2 (p. 135)	Gledao je za njim dok je prolazio mračnim hodnikom, zatim zamahne stisnutom šakom, promrmlja neku sočnu psovku, a onda sa strašnim smiješkom ponovno sjedne za stol, gdje se uskoro udubi u zanimljive stranice Potjera . ³² [He looked after him as he walked up the dark passage, then he shook his clenched fist, muttered some juicy curse, and then with a horrible grin he reseated himself at the table, where he soon became deeply absorbed in the interesting pages of <i>The Chase</i> . ³²] ³² Hue and Cry je bilo glasilo londonske policije. [Hue and Cry was the London police gazette.]

The Police Gazette; or *Hue-and-Cry* was an official police newspaper in which details of crimes committed around England were published, together with the descriptions of the offenders and the rewards offered for information leading to their arrest. In all three (re)translations considered, creative target-oriented solutions were employed: in TT1, the name of the newspaper was replaced with *Hajka*, a term used to denote the act of hunting down or prosecuting somebody, while the translators of RT1 and RT2 resorted to *Potjera* (“Chase”), a partially synonymous, yet less loaded word from the same conceptual field.

Apart from providing explanations for culture-specific items, the translators of TT1, RT1 and RT2 also use notes to put the novel into a wider sociohistorical perspective. In the final chapter, it is, for example, revealed that Noah Claypole works as an informer who reports charitable publicans that serve alcohol on Sunday, pocketing half of the penalty. In TT1, the context of this situation is provided in a footnote explaining that, at the time, it was forbidden to serve alcohol on Sundays, and especially during and after the service (471). In RT1 and RT2, however, this religious element is omitted, and the notes run as follows: “At that time in England, it was forbidden to serve alcohol on Sundays” (RT1: 193) and “At the time, it was forbidden to serve alcohol on Sundays” (RT2: 503). In this respect, the translators of RT1 and RT2 clearly refrain from bringing the religious context to the readers’ attention, a feature that could also be attributed to ideology. RT1 (ZC 1978) came out in Socialist Croatia (1945–1991) where children’s literature, including translations, was “supposed to encourage the development of children into ‘model citizens’” (Pokorn 2012: 141). In line with the socialist regime’s principles, religion was not to be promoted, but it remains unclear why the translator(s) of RT2 (AD/IB 2008), published well into the 21st century, followed in the same footsteps.

Conclusion

The objective of this study was to examine the degree of translators’ (in)visibility in the Croatian (re)translations of Charles Dickens’ canonical novel *Oliver Twist* that has occupied the top position on the recommended reading lists for Croatian school children ever since the early 1950s. Having in mind that paratextual elements may guide not only the reading and interpretation of translated narratives, but also provide clues about their production, we laid our primary focus on the paratextual elements under the immediate influence of important agents that constitute the translatorial field of translated children’s literature. These elements included the labelling of translators and their contribution, prefaces and afterwords, as well as translatorial and editorial notes.

Going back to our research questions, we can conclude that, although acknowledged in all (re)translations in the corpus, translators’ contributions in MTT1a (ZG 1959/1960), MTT1b (ZG 2004) and RT2 (AD/IB 2008) should be more clearly stated. The changes in the core text and the peritext that were introduced in MTT1a and MTT1b, as well as questions raised by the curious case of RT2, which is attributed to only one translator in library catalogues even though two translators were involved in its production, have led

us to believe that a certain re-formulation of translators' contribution is required. While records of translators' contributions need to be corrected in library catalogues referring to RT2, the editorial modification introduced by publishers needs to be acknowledged in the texts and the paratexts of MTT1a and MTT1b instead of simply ascribing them to Zlatko Gorjan. For instance, when it comes to prefaces and afterwords, it is noteworthy that one of the first editions, namely MTT1a, includes a more comprehensive afterword, in which the translator, Zlatko Gorjan, outlines Dickens' personal and professional history, highlights the importance of his narrative style in the context of the social novel and social criticism, and brings the note to an end by saying that all of these aspects should be taken into consideration when reading and interpreting the novel, instructing the intended child reader to pay attention to these details.

The first efforts to establish a dialogical relationship with previous translations were not made until RT1 (ZC 1978) was published. The analysis of the prefaces in MRT1b (ZC 1987) and MRT1f (ZC 2008) shows that the translator, Zlatko Crnković, or the publisher deliberately omitted larger chunks of text, such as descriptions of certain events and characters considered "irrelevant for the development of the plot", as well as some of the less important remarks made by the author and the details that may distract the reader from the main storyline, suggestively bringing certain aspects of the novel to the fore while purposely keeping others in the background. The reasons for manipulating the text are not explicitly articulated, but the publisher and the editors of these editions seem to consider the child reader in need of shorter, more focused texts.

Finally, translatorial and editorial notes were used as didactic devices. Not only did they include thorough explanations of a variety of previously not addressed culture-specific units, but they also featured editorial interventions in the form of phonetic transcriptions of English proper names and toponyms, etymological descriptions as well as glossaries of "unknown" Croatian words and expressions used in the text, all aimed at raising children's reading competence, widening their general knowledge of both the language and the world, and bringing the novel closer to the reader. The translators of TT1 (ZG 1947/1948), RT1 (ZC 1978) and RT2 (AD/IB 2008) also used notes to put the novel into a wider sociohistorical perspective. Additionally, the translators of RT1 and RT2 clearly refrained from bringing the religious context to the child reader's attention, a feature that could also be attributed to the dominant ideology at the time. Whether these highly instructive editions were produced to fulfil the needs and expectations of the Croatian education system is an issue that could certainly open up new, fruitful avenues of research in the future.

The design of our corpora, however, limits our ability to generalise. The findings of our case study have provided a number of initial clues about the nature of Croatian (re)translations, the position occupied by translators, and their roles. However, in order to obtain a deeper understanding of Croatian translation history, further larger-scale research should be conducted.

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Edin Badić

Sveučilište u Zadru, Hrvatska

Analiza parateksta u (ponovnim) prijevodima *Olivera Twista* na hrvatski

Cilj je istraživanja analizirati paratekstualne elemente u hrvatskim prijevodima istaknutoga socijalnoga romana Charlesa Dickensa *Oliver Twist; or, The Parish Boy's Progress* (1837. – 1839.). U radu se istražuje razina paratekstualne (ne)vidljivosti prevoditelja u (ponovnim) prijevodima *Olivera Twista* te se promatra kako je njihova (ne)vidljivost mogla utjecati na čitanje i tumačenje ovoga klasika. *Oliver Twist* nalazi se na popisima lektire za osnovnu školu još od ranih 1950-ih, čime bi se moglo objasniti snažno zanimanje hrvatskih izdavača za roman. Prvo izdanje *Olivera Twista* na hrvatskom pojavilo se 1901. i otad su objavljena tri (ponovna) prijevoda, kao i velik broj pretisaka. Rezultatima istraživanja želi se pridonijeti boljemu razumijevanju hrvatske povijesti prevođenja te rasvijetliti različite pristupe prevođenju dječje književnosti i utjecaje koje je takva prevoditeljska praksa mogla imati na očekivanja ciljnoga čitateljstva.

Ključne riječi: Oliver Twist, paratekst, ponovni prijevodi, dječja književnost, povijest prevođenja u Hrvatskoj