Images of the Western Balkans in English translations of contemporary children's literature

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Images of the Western Balkans in English Translations of Contemporary
Children’s Literature

Marija TODOROVA

A thesis submitted in partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

Principal Supervisor: Dr. Robert NEATHER

Hong Kong Baptist University

July 2015
DECLARATION

I hereby declare that this thesis represents my own work which has been done after registration for the degree of PhD at Hong Kong Baptist University, and has not been previously included in a thesis, dissertation submitted to this or other institution for a degree, diploma or other qualification.

Signature: ___________________________

Date: July 2015
ABSTRACT

Since the late 1990s there has been an increasing interest in the representation of Balkan culture in the literary works of authors writing in English. Scholars (Bakić-Hayden 1995, Todorova 1997, Goldsworthy 1998, Norris 1999, Hammond 2010) have shown how literary representations of the Balkans have reflected and reinforced its stereotypical construction as Europe’s “dark and untamed Other”. However, the contribution of translated literature in the representation of these images has rarely been considered, and in particular that of children’s literature has been seriously neglected. Thus, this study of images of the Western Balkans in translated children’s literature published in the period of 1990 – 2013, adds a hitherto uncharted literary terrain to the Balkanist discourses and helps shed a new and more complete light on the literary representations of the Balkans, and the Western Balkans more precisely. Children’s literature has been selected for the scope of this study due to its potential to transform and change deeply rooted stereotypes. The study approaches translations as framing and representation sites that contest or promote stereotypes in the global literary market. English has been selected as a target language due to its global position as a mediating language for the promotion of international literature, and with that also carrying stereotypes and transmitting them efficiently.

This study looks at the images embedded in the texts, both source and target, and their representation in translation, including the translator’s interventions, but even more at the level of paratexts, and especially in the use of illustrations. It also examines adaptations accompanying the presentation of the translated book into the target society, such as documentaries, music scores and theatre performances. The discussion also considers how a book is selected for translation, and how different production participants contribute in the whole process of translation, including their motivations and goals, as well as their location.

Using the methodology of imagology (Leerssen, 2007), and multimodal visual analysis (Kress and van Leeuwen, 1996, 2006), five case studies are elaborated, covering books from five different countries in the Western Balkans (Bosnia and Herzegovina, Croatia, Serbia, Macedonia, and Montenegro) and from five different types within children’s literature (non-fiction, anthology, novel, picturebook, and an e-book).

The five case studies confirm the complexity of the topic at hand. Although there are no firm patterns in the production of English translations of contemporary children’s literature from the Western Balkans we can point out several observations. While the translations of the text, in most cases, closely follow the source text, with only slight interventions by some of the translators, the translated books differ quite significantly in their paratexts, especially illustrations and adaptations accompanying the book for the target culture. In terms of the representation of violence, as one of the predominant stereotypical characteristics of the Western Balkans, images vary from direct representation of violent acts. The discussion on presenting violence is analysed from two distinct points of view, the two traits of auto- and hetero-images as identifies in the case studies.
In cases of self-representation, the case studies show a network of production participants in which the source author can be seen as the driving force in the process, usually recruiting friends and supporters to perform other tasks in the process – translators, illustrators, publishers, etc. The auto-images take the form of ‘nesting’ Balkanisms, balancing (non)violent masculinities, or centring on love and humaneness. On the other hand, networks led by translators/editors located in the target culture will more often be motivated by commercial factors, along with representation of the source culture, thus either emphasizing the preconceived stereotypes of dominant violence in the Western Balkans, or turning towards globalizing the images of violence.
ACKNOWLEDGEMENTS

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Chapter 1. Introduction and Background

1.1 Overview

If one sets out to find an English translation of a children’s book from the Western Balkans, one will discover that not very many are available. In spite of the fact that there has been an increased production of children’s books in this region since the creation of the independent states, translations are still very scarce. If we agree that children’s perceptions of other cultures are formed, as Gillian Lathey (2001) posits, “at least in part, by the books they read” then we should be aware that “the potential of children’s literature…as a site for international cultural exchange is limited by a lack of translations” (Lathey, 2001:296). Lathey here is especially concerned with the situation specific to the United Kingdom, saying that Britain has shown a “historical resistance… toward the languages of the European continent” (2001:295).

The first systematic research to support this claim by Lathey and other scholars was conducted in early 2013 by Literature Across Frontiers – a European Platform for Literary Exchange, Translation and Policy Debate. The study revealed that based on statistical data provided by the British Library, including children’s books, the publishing of translated works in the United Kingdom and Ireland in the three years sampled (2000, 2005 and 2008) only amounted to “approximately 2.5% of all publications and 4.5% of fiction, poetry, drama (literature)”\(^1\). The situation is not very different in North America, where “only about 3% of all books published in the United States are works in translation”, a number that includes all types of translations, fiction and non-fiction, while “in

terms of literary fiction and poetry, the number is actually closer to 0.7%\(^2\) and within this, the number of works of children’s literature is even smaller. This means that children from the United Kingdom, Ireland and North America have had very few possibilities to learn more about other countries, their history, cultures and way of life, including the Western Balkans, or to be more precise, the several different countries that constitute this region, through the literary output of those countries.

The present study, as its first step, sets out to develop a corpus, an extensive and finite list of translated texts for children written by Western Balkans authors in the period 1990-2013, with a view to gaining a more precise delineation of the field in question. The section on methodology in Chapter 2 will provide a detailed description of the process of corpus creation, selecting case studies and involving stakeholders.

Once we have identified the books that have been translated, a significant question that arises is that of the criteria and process of selection of books to be translated, primarily in terms of the image of the source culture being represented. Children’s books can either uphold the dominant discourse of stereotypical images or challenge these stereotypes and create new modern images. Therefore, translated children’s literature needs to be critically “unmasked” so as to prevent further perpetuation of just one set of images and to provide a more inclusive and comprehensive portrayal of the complexities of the source culture. This is particularly important in the case of the countries of the Western Balkans, because when we talk about images of the Balkans, we have to note that this region has continuously been (re)invented across a variety of discourses: political, literary, 

journalistic and scientific. Throughout history, from the days of the Turkish rule to the communist regimes of the Cold War, “the Balkans has been traditionally portrayed as an alter-ego to Europe” (Dodovski, 2008:5), its dark side and its unconscious. Even today, more than two decades after the collapse of the Berlin Wall and with the prospect of integration into the European Union, the people of the Balkan region are still attributed the duality of being a part of Europe while being considered outside of it, a contradictory geographical status that will be discussed in more detail below.

Children’s literature is a powerful, yet underutilized resource to promote a culture of peace and understanding of the other. Children’s literature has the power to transform, to change attitudes and to help overcome prejudices and stereotypes, while creating awareness about tolerance and humanity (Sutherland, 1997). Throughout human history stories have been used to transfer ethics, values and social responsibility (Reardon, 1997). Stories help create healthy psychosocial development of the child (Bettelheim, 1989), and exposure to stories is associated with the development of empathy (Pinsent, 1997). Books should assist children in building their identities, and in this process encourage children to accept differences and reject all forms of discrimination. They should serve to open their horizons to other cultures and ways of life, thus helping them to overcome fears that stem from ignorance.

The written word has a great potential to convey to children information about multicultural societies. One of the goals of effective use of children’s literature is to familiarize and celebrate cultural difference, so as to develop understanding and respect for people from different cultures, offering positive
interaction and experiences between different cultural groups. We should not only help children understand people who are different in their appearance, language, behaviour, values and food, but should also help them realize that differences between people are not something negative. Young people find it easier to accept new information when this information is presented in the form of a story. Experts on multicultural education (Ghosn, 2003) often point to the significance of using literature as a tool to increase cultural awareness. Books cannot (and should not) replace direct contact with people of different cultures, but literature can at least change the level of awareness among children and help them become conscious and think about people who are different from them. On the other hand, children may find themselves exposed to literature with prejudices and stereotypes or biased towards a particular culture or group. The main reason to focus this research in the area of children’s literature is to focus on a subject that is seldom the topic of multicultural analysis, while at the same time to provide insight into the mechanisms of identity development of self and others that are at play in books for children.

Despite the intensive work of raising our collective awareness about negative stereotypes, they still exist. We still accept negative assumptions about characters in books based on their cultural and geographical origin. However, because we try to provide modern children with a global picture, so needed in a world of instant communication and nearly instant transportation, “multiculturalism” has emerged as maybe one of the most commonly used words in the past decades. And translated books from different cultures are one way to achieve this.
However, when we talk about books, we should be aware that they cannot be reduced only to the text between the covers. Books, especially those for children, include many other elements that accompany the text, elements that should receive equal critical attention and analysis.

1.2 Goals and Objectives

This study seeks to contribute to the field of Translation Studies in a number of respects. Firstly, it aims to enhance our understanding of English translation and publishing trends with regard to children’s books originating from the Western Balkans, and more specifically the types of image representation which they perpetuate or contest. In methodological terms, it aims to contribute to the field of imagology, as it is applied in Translation Studies, by means of expanding the narrative analysis of the text and its textual translation with analysis of the visual narrative accompanying the translated book. It will also contribute to Western Balkans Studies by broadening their scope to include children’s literature in translation.

The research attempts to provide answers to the following two sets of interrelated questions:

(1) Who initiates and effectuates the selection of children’s literature from the Western Balkans for translation into English? How do different stakeholders (translators, publishers, cultural institutions such as government ministries and agencies providing funds to support translation of literary works into other languages) collaborate in the production process?
(2) What images, both textual and visual, of the countries of the western Balkans are (re)presented and “constructed” in translated children’s literature? What are the self-images, and how are these images recreated in the translation? What translation strategies are used by translators of children’s literature and how do such translators intervene?

First, however, we start with the question as to what exactly children’s literature is. According to Hunt, since childhood is a concept not yet clearly and uniformly defined, “[t]he literature defined by it, therefore, cannot be expected to be a stable entity…We define children’s literature, then, according to our purposes – which, after all, is what all definitions do: they divide the world according to our needs.” (Hunt, 1995:60-61). He defines “children’s literature […] as books published for children or young people” (Hunt, 1995:42-64). Another similarly broad definition, but with the target audience in mind, is offered by Riitta Oittinen, who sees children’s literature “as literature read silently by children and aloud to children” (1993:11), adding that, still, “[i]t is usually an adult who decides what literature is and what it is not.” (1993:7). To add to the definition another concept recently very often mentioned when speaking of literature for children, Knowles and Malmkjaer point out that “[f]or us children’s literature is any narrative written or published for children and we include the teen novels aiming at the ‘young adults’ or ‘late adolescent’ reader” (Knowles and Malmkjaer, 1996:2).

This latter category of young adults is a term that requires some further clarification. Literature for young adults (YA), sometimes also referred to as adolescent literature, teen fiction, or juvenile literature, targets readers “between
the approximate ages of twelve and eighteen” (Nilsen and Donelson, 2009). These books usually have shared characteristics, some of which may include: “1) [having] characters and issues young readers can identify with; those issues and characters are treated in a way that does not invalidate, minimize, or devalue them; 2) [being] framed in language that young readers can understand; 3) [emphasizing] plot above everything else; and (4) [being] written for an audience of young adults” (Blasingame, 2007:11). In terms of themes, these texts tend to incorporate coming-of-age narratives, set in realistic settings, targeting taboos such as sexuality and loss of innocence.

For the purposes of this study, a book is understood as everything available for readers either as hard copy or electronically; and ‘for children or young adults’ means that the text is advertised for or read by children or young adults. A book is considered to be for child readers if such an indication is found inside the work itself, or if the title in question is classified as children’s literature by the publisher, or again if such a statement is made in the paratexts related to the book, epitext as well as peritext. Fiction is understood as any literary text written in prose, including creative nonfiction3, and narrative written in verse.

For the purpose of this study, I will develop my own set of tools to analyse the source texts and the corresponding translated book as a whole, including paratexts (materials added by translators, editors, and publishers, serving to frame and guide the interpretation of textual meaning) and stakeholder interactions (the complex set of relations between all participants involved in the process of creation of the translated publication). I will build on narrative theory and

3 The term ‘creative nonfiction’ (sometimes also ‘literary nonfiction’) is used to refer to “factually accurate prose about real people and events, [written] in a compelling, vivid, dramatic manner.” (See: Lee Gutkind https://www.creativenonfiction.org)
imagology in order to analyse texts, including the paratexts and translators’ interventions, and will use visual rhetoric to examine the subtext of the illustrations and the visual framing enacted by these “visual paratexts”, a term I shall use to refer to “any visual elements that work together with the main verbal text, principally book illustrations” (Neather, 2014:504).

The theoretical and methodological aspects of the study will be explained in more detail in the following chapter. Here we shall first take a more detailed look at the historical processes of construction of images of the Western Balkans as a violent and barbaric region. I will provide a general overview of children’s literature in the countries that are the subject of this study, as well as some current insights into the image of the Other and violence in literature for children.

1.3 The Western Balkans: A Brief History

The first country belonging to the geographical region in the Balkans that could officially call itself European was Greece. Greece joined the European Union in 1986 with the “Mediterranean Enlargement” together with Spain and Portugal. Following an earlier enlargement of the EU into Eastern Europe in 2004 (including the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Slovakia and Slovenia), two more countries of the geographical and “ideological” Balkans, namely Bulgaria and Romania, became part of the European family in 2007. Along with these geopolitical changes, the Balkans has been continuously undergoing a process of renaming, in an attempt to redefine its meaning. After the EU enlargement with Bulgaria and Romania, their parts of the Balkans became “westernized”, meaning integrated into the European Union. Thus the European
Union had to invent yet another constructed name to represent those other countries still waiting at the doors of the EU, because they were still seen as a threat for Western societies. Emerging from the EU political jargon, and first used during the Austrian Presidency in 1998, the term *Western Balkans* was introduced to designate Albania, Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia and Kosovo. In their official documents and communications, EU institutions and member states define “Western Balkans” as Albania and the constituent republics of former Yugoslavia, excluding Slovenia. However, there are many other definitions. The European Bank for Reconstruction and Development (EBRD), for example, has used the term “Western Balkans” to refer to the above states minus Croatia in some of its documents, but has adopted the EU definition in other documents. The NATO Parliamentary Assembly has included Slovenia in the Western Balkan countries. Any precise definition of the term is therefore bound to be problematic. In this research, “the Western Balkans” will be used to refer to what has been defined as “ex-Yugoslavia minus Slovenia plus Albania”.

It must be stated from the outset that the Western Balkans is taken to be a region not because it sees itself as a uniform entity with a distinct unified identity

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of its own but because of external perceptions of it as a region. The countries in this region include Albania, Bosnia-Herzegovina, Croatia, Kosovo, Macedonia, Montenegro, and Serbia, while the official languages in this region include: Albanian, Bosnian, Croatian, Macedonian, Montenegrin and Serbian. When it comes to these languages, one should clarify that all, except Albanian, belong to the group of South Slavic languages. After the Bosnian War (1992-1995), three separate languages – Bosnian, Croatian, and Serbian – replaced the official Serbo-Croatian language of former Yugoslavia, and heated debates about the differences between these three are still ongoing. Furthermore, the Montenegrin language, which became an official language of Montenegro in 2006, is still in a process of standardization as different from the Serbian language.

9 For the purposes of this study I will exclude Albanian, and will focus on the Slavic group of languages which I am fluent in.
During my work on this study, the political situation as illustrated in the above map has changed yet again, with Croatia becoming the first Western Balkan country to enter the EU in July 2013. This saw the drawing of a new dividing line between Croatia and the “other” countries of the Western Balkans.

1.4 (Re)imagining the Western Balkans

In Orientalism (2006), Edward Said uses the term Orientalism to describe the binary between the Orient and the Occident created by Western discourse on

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the Orient. He argues that the Orient is “almost a European invention ... a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences” (Said, 2006:1), a construct used to define Europe “as its contrasting image, idea, personality, experience” (Said, 2006:2). This binary is also referred to as the East/West binary and is a key concept in postcolonial theory (Spivak 1990, Bhabha 1994, Gandhi 1998, Said 2006). Larry Wolff (1994) has used this concept to examine Western understanding of Eastern Europe during the 18th century. Focusing on the writings of Enlightenment thinkers, Wolff shows that the division of the European continent into the West and the East was artificial rather than natural, a cultural construct serving different ideological purposes.

Echoing Edward Said’s notion of Orientalism, it can be said that Balkanism is the invention produced by a Western discursive institution for dealing with the Balkans. Works on the Balkans by Western authors such as Rebecca West, Agatha Christie, Lawrence Durrell, and others have directed scholars to propose the need for a category parallel to Orientalism that would be applicable to the Balkan context. One of these is Vesna Goldsworthy’s (1998) *Inventing Ruritania* which provides a fascinating look into Western European perceptions of Eastern Europe, especially the Balkans, offering rich examples of what she calls Western ‘imperialism of the imagination’. David A. Norris’ *In the Wake of the Balkan Myth: Questions of Identity and Modernity* (1999), through its analyses of the Balkan folk poetry, and Serbian epic folk poetry in particular, gives insight into the Western image of the aggressive, agrarian Balkans. The US-Bulgarian historian Maria N. Todorova, the real groundbreaker in this regard with her *Imagining the Balkans* (2009, first published in 1997), explores the comparative possibilities of ‘Balkanism’ and ‘Orientalism’, but she concludes that
they are not the same thing. Though obviously informed by Said’s analysis of the Western Orientalizing projections onto the Middle East, Todorova seeks to distinguish from it the specifics of the position of the Near East (as the Balkans used to be designated), drawing in part on Milica Bakić-Hayden’s concept (1995) of the Balkans as ‘nesting orientalisms’. While the nearly five-century long dominion of the Ottoman Empire over the Balkans has marked it as “irreparably oriental” (witnessed also in the designations “Ottoman Europe” and “Turkey in Europe”), unlike the Middle East the Balkans was never really a colony of any Western empire, and its populations were mostly Caucasian and Christian. Todorova relates the imagological discourse of the Other imposed onto the Balkans with the term ‘Balkanization’. Critically elaborating the negative perception of the Balkans in the West, Todorova raises the question about the reasons that led to creating “frozen images about the Balkans”. For example the term “tribal” practically qualifies the Balkans as a lower category of civilization, or as barbaric. Furthermore, the newly independent Balkan states, created after the breakdown of the Yugoslav Federation, continue to be viewed within the same pattern of aggressive behaviour. Todorova also points out that the wars that accompanied the breakdown of the former Yugoslavia brought back the term ‘Balkanism’ into mainstream discourse. Despite the fact that these wars were fought among the nations of former Yugoslavia only, they were nonetheless called ‘Balkan Wars’, invoking old conflicts in the region, and restoring the term ‘Balkanization’ to its former negative meaning. “The Balkans are ... semideveloped, semicolonial, semicivilized, semioriental”, Todorova concludes (2009:16).
Although the development of Balkanism was initiated by Said’s Orientalism, more recent academic discussion on the images and self-images of the Balkans is keen on insisting that Balkanism is not just a subtype of Orientalism. Scholars from the Balkans have offered a critique of Orientalism and have tried to develop arguments that are specific for their local circumstances. K.E. Fleming (2000) maintains that creating a single popular image of the Balkans, which becomes a model for all representations of the Balkans, resembles Orientalism. This is why when discussing the Balkans, or for that matter the Western Balkans, as a whole, we have to be also aware of the internal differences. In the Introduction to his *British Literature and the Balkans*, Andrew Hammond (2010) divides the history of the Balkans concept in the British eyes in three periods. The first period lasted until the First World War and was marked by a “colonial discourse” of the Balkans as underdeveloped and “lacking all the prerequisites of modern society” (Hammond, 2010:9). In the second period, starting with the 1920s and 1930s, a more romanticized representation of the Balkans emerged, epitomized in Christie’s murder mysteries and other “orient express novels” (Golsworthy, 1998:104), only to soon decline during the Cold War. This third representation period identified by Hammond is characterized by a return to the nineteenth-century discourse. The “non-progressive narrative” is seen to have repeated images of barbarism and backwardness in the post-Cold War period (Hammond, 2010:11 and 255) and was reactivated with the wars in ex-Yugoslavia during the 1990s.

Following the fall of the communist block in the countries of Eastern Europe, as well as the wars in the countries of the former Yugoslavia, there has started a process of European integration and association with the European Union.
The change that was introduced by the enlargement of the European Union opened the door to many ‘Eastern Europeans’ to travel and seek jobs within the countries of ‘Western Europe’. Vedrana Veličković (2010) examines whether and how the idea of Balkanism has changed in the light of recent migration flows from Eastern Europe to Britain. According to her analysis of representations of ‘Eastern Europeans’ in UK media, “the most frequent image is that of a male ‘Polish plumber’ or a construction worker” (Veličković, 2010:195), a relatively positive image. But as Nataša Kovačević’s book Narrating Post/communism reminds us, the image of “redeemable” Eastern Europe has to exclude the Balkans as “irredeemable, extreme and problematic” (Kovačević, 2008:10).

As a phrase, “the Balkans” has always been used with a negative connotation to refer to uncivilized people of protracted conflict and instability, but recently, the verb “to balkanize” has acquired a new performative function in European political jargon. It has been used by the Spanish government to refer to the demands of Catalonian people for independence, as well as by political commentators on Scotland’s and Catalonia’s moves for secession. Yet another aspect of Balkanism is the different ways these countries cope not only with stereotypes, but internalizing these stereotypes into self-stereotypes, too. Todorova calls the phenomenon of self-stereotypes and inter-stereotypes among the peoples on the Balkans “internal Orientalism”:

The Serb is an “easterner” to a Slovene, but a Bosnian would be an “easterner” to the Serb although geographically situated to the west; the same applies to the Albanians who, situated in the western Balkans are perceived as easternmost by the rest of the Balkan nations. Greece, because of its unique status within the European Union, is not considered

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“eastern” by its neighbours on the Balkans, although it occupies the role of the “easterner” within the European institutional framework. For all Balkan people, the common “easterner” is the Turk, although the Turk perceives himself as Western compared to real “easterners”, such as Arabs (Todorova, 2009:58).

The deconstruction of this mechanism of self-stereotyping is at the core of the novel *The Ministry of Pain*, written by one of the most internationally famous writers and theorists from the Western Balkans, Dubravka Ugrešić. Expressing this stereotypical image and self-image of the Balkans in her novel, the main character exclaims:

We are barbarians. We have no writing; we leave our signatures on the wind: we utter sounds, we signal with our calls, our shouts, our screams, our spit. This is how we mark our territory. […] The members of our tribe bear the invisible stamp of Columbus on their foreheads. We travel west and end up east; indeed, the further west we go, the further east we get. Our tribe is cursed … Our men are wild, mean and full of anger … our daughters are quiet. Veiled, with lowered gaze, with faces on which one can read the unpleasantness of their existence, they slide as shadows through the city … (Ugrešić, 2005:222-223).

“The Balkans – that’s the others”, writes the Slovenian sociologist, literary theorist and translator Rastko Močnik in his *Theory for Our Times* (1999), referring not only to Europe’s desire to sever its connections with the Balkans, but also the contemporary practices of some Balkan countries to locate the Balkans always outside of their own borders, far away from their own mental systems. To put it in the words of another contemporary Slovenian philosopher, Slavoj Žižek (2002), “[t]he only good neighbour is a dead neighbour”. Apparently nobody wants to be a part of the Balkans, or rather to be the Balkans, despite the fact that, according to Močnik, Europe too is a part of it, although not aware of it. For Močnik (1999), the dividing line, the boundary between Europe and the Balkans

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12 Dubravka Ugrešić is one of the most renowned writers from ex-Yugoslavia, now living in Amsterdam.
is not only spatial, but also temporal. For, Europe places the Balkans always in the past, in the dark ages of bygone times, where the present is simultaneously the past, and therefore there is no history, since history requires change and distance, whereas in the Balkans there is a case of the always-repeating past. This self-image, itself a result of the stereotypes that others have about the Balkans, like a lie told over and over again becomes the truth, a self-fulfilling prophecy which becomes internalized by Balkaners and penetrates their mentality. The negative stereotype of the Balkans is thus transformed from an imaginary narrative into a realistic image.

The Balkans is colonized, no matter whether in reality or through discourse of the West. “The hegemonic discourse of the West continuously degrades the Balkans,” notes Maria Todorova. This is a notion that the famous French-Bulgarian literary theorist Tzvetan Todorov (2010) describes as “western xenophilia” or exoticism, characterized by its well-natured perception of foreign cultures as “cultures with a lower value”. By means of debating whether the Balkans is part of Europe or not, by representing the Balkans as a bridge between the East and the West, as something in-between, different, other to it, without deeper explanation of the issue, it becomes a case of “xenophilia”, the other side of the Western lack of readiness to accept the Balkans, an infatuation with the foreign and yet a kind of patronizing negation as well.

All these previously discussed images, especially the image of the Balkan as barbaric, violent and predominantly masculine, will be brought together in this following study and applied to the corpus of English language translations of children’s literature originating from the Western Balkans. They will be used as a
starting point, and a basis for analysis of the corpus, through five selected case studies.

1.5 Children’s Literature and the Violent Other

Postcolonial discourse has also been applied to the study of children’s literature. Positioned at the intersection of children’s literature analysis and postcolonial theory, Perry Nodelman (1992) draws on Said’s Orientalism to explore the relationship of power between adult authors and child readers. McGillis claims that “children and their literature are always postcolonial, if by [this term] it is meant that which stands outside and in opposition to tradition and power”, they therefore “do represent a challenge to the traditions of mainstream culture” (McGillis, 1997:8). This position is further examined in the volume Voices of the Other edited by Roderick McGillis (2000), where sixteen contributors from the USA, Australia, the UK, Canada, and Germany, shed light on different issues arising from postcolonial analyses of children’s literature, guided by a “desire for recognition on the part of people who have been either invisible or unfairly constructed or both” (McGillis, 2000:xxi). According to one contributor in the volume, Nancy Ellen Batty (2000), the idea of a child that needs to be educated perpetuates a colonial mindset and (mis)informs the perception. For Batty, the postcolonial author is one who resists the dominance of Eurocentric literary patterns. Similarly, the postcolonial critic brings a postcolonial perspective to works that are not postcolonial or revises canonical texts. They both work to create a postcolonial narrative, an open space that allows seeing and hearing peoples from different backgrounds.
Clare Bradford in *Unsettling Narratives* (2007) employs postcolonial theory and comparative literature techniques to analyse children’s literature in four countries: the USA, Canada, Australia and New Zealand, focusing on the importance of space and place, as well as the key role played by language in textual formation and interpretation. One of her main contributions is the scrutinizing of the role of publishers in the creation and dissemination of the texts for children, opening up the field to include the influence of socio-political factors. After analysing specific mechanisms at play in identity formation through language and texts, Bradford proceeds with an inquiry into colonial conceptualizing of space and the nation and their informing of postcolonial texts for children. Citing examples from each country, Bradford aims to show that in dominant discourse certain common assumptions about indigenous culture have until recently remained unquestioned in children’s texts (for example, Australia was an empty and uncharted continent before the arrival of Europeans). In addition, she also notes instances of counter-discourse in children’s books written by indigenous authors or co-authors. This counter-discourse can take one of several forms, including a dialectical relationship between the dominant and counter-discourses of the text; defamiliarization, with a well-known event being focalized through an indigenous character; irony, caricature, or outright mockery of a situation; and/or using an indigenous character to voice resistance.

Nodelman (1992) argues that children are systematically constructed as Other in Anglo-American theories of childhood and in the criticism of children’s literature. Expanding on this notion, in a special issue of *Children’s Literature Association Quarterly* (1997), dedicated in full to the debate on the topic of violence, Eliza Dresang notes that “[o]f particular interest from the point of view
of literary analysis is whether emphasis on the resilient youth who survives personal violence reinforces the ‘colonization’ of youth, the treatment of the child as an ‘other’ with capabilities strictly circumscribed and limited by age and by how adults perceive they should be, act, think.” (1997:133-134).

The study of violence in children’s literature is a question of considerable importance and has recently started gaining significant attention in the debate among scholars. Violence appears not only in contemporary books for children, but can be traced back to the very first stories written for child audiences. If we look at Charles Perrault’s and the Brothers Grimm’s fairy tales we are reminded that violence, as it is understood today, has been in fact a very common part of childhood and stories told to children from long ago, and in many places of the world. Violence has been present in children’s literature throughout its history, but “[i]t is only in recent decades that the place of violence in children’s books has been so vigorously questioned” (Nimon, 1993:31). Nimon goes on to explain that violence has been used throughout the ages as a didactic element in “stories in which the virtuous were rewarded and evildoers suffered retribution” (1993:29).

Another topic related to violence which is often present in children’s literature from around the world is war. War has been ever present in the world, making it important for children learn how to “construct both personal and a social identity in an unstable and war-torn world” (Miller, 2009:274). A special issue of The Lion and the Unicorn (2000) carried a discussion on “the complex ways violence and war have been written and interpreted for young readers since the Great War” (Goodenough, 2000:v). The editor of the issue, Elizabeth Goodenough, also suggests that in contemporary society, where “connections between childhood, injury, and death headline concerns about living in a culture
spinning out of control”, it is very important to have examples of survival strategies that will provide “secret spaces for the young to frame, interpret, and relieve atrocious anxieties related to bombngs, hiding out, exile, persecution...” (2000:vi). Mitzi Myers concludes in her overview of children’s war stories that “[c]urrent proliferation in war writing for the young coincides with accelerating late-twentieth-century violence and reflects adult preoccupations with human evil” (2000:328). In this view “children’s books may encompass violence and conflict, but it is essential that they do so in ways that show the suffering caused. It is also important that solutions other than retaliatory violence are given.” (Nimon, 1993:31)

While Reynolds concludes that there is a possibility of social change in her *Radical Children’s Literature* (2007), Bradford, Mallan, Stephens and McCallum, the four authors of *New World Orders in Contemporary Children’s Literature* (2008), question assumptions about the “transformative utopianism” of children’s literature. Suggesting that both “utopian and dystopian tropes carry out important social, cultural, and political work by challenging and reformulating ideas about power and identity, community, the body, spatio-temporal change, and ecology” (2008:2), Bradford, Mallan, Stephens and McCallum talk about “child protagonists as the ones who must take responsibility for the future […] and overcome the problems the adult generation has created” (2008:182).

Maybe one of the best insights into violent death in children’s literature, especially in the US context, is provided in Michelle Ann Abaten’s *Bloody Murder* (2013), which studies the ways in which violence, and especially the most violent act of murder, appears in children’s literature, from some of the most popular fairytales intended for the youngest readers to contemporary bestsellers in
the new genre of young adults’ fiction. Through her seven case studies, Abaten argues that violence, crime and death “can be seen as acceptable and even necessary” (2013:29) for children. The study focuses on representation of violent crime in the United States and the homicide tradition in US children’s literature. However, as the author fairly states in the introduction, there are examples of violence in stories all over the globe. Thus, the study of violent narratives in other countries and cultures may shed light on how the public perceives these cultures, and what political implications the representation of violence in literature for children has for the perception of the other (Abaten, 2013:33/34). Arguably one of the most famous novels read by young readers is William Golding’s *Lord of the Flies* (1954), in which a group of boys brutally kill a friend. Stories for children set in a World War setting speak about violence that is beyond any other in scope and magnitude. And narratives from the past couple of decades present violence and murder even more directly, such as for example Neil Gaiman’s *Graveyard Book* (2008).

Violence is not only present in the text, but in the illustrations of picture books as well. Christina Moustakis (1982) asks the question “whether there can be a sound rationale for ‘re-doubling’ the violence in children’s literature by adding pictures to the text” (1982:26), while Kertzer (2000) analyses the use of photography in non-fiction literature, and using words to further explain photographs. Building upon Susan Sontag’s notion of “an ethics of seeing” with a focus on photographic representations of the Holocaust and its implications in the education of children, Kertzer concludes that sometimes pictures say more than the words, being as effective without the captions which try to explain what is not visible.
1.6 Contemporary Children’s Literature in the Western Balkans

Since the fall of the communist block in the 1990s, the countries of the Western Balkans have started developing literature that no longer depends on the traditions of the socialist-realist past. Many of the literary works produced deal with the new realities of the transitional period and especially with the war. Becoming independent brought another perspective to the literary production in these countries, namely the sense of developing their own voice, language and national identity. Literary production for children followed the same track and the new generation of authors for children focused more on perspectives of awareness of children about their identities. However, although texts for children started to show innovation, this production has hitherto aroused little interest among scholars. Additionally, the export or translation of these texts in Western Europe or in Anglophone North America and Australia is still very scarce. In these new circumstances, similar to all fiction, the success of a children’s book is determined by its market performance. However, authors also depend on translations, especially in English, since being translated into English is considered as a form of recognition, while the works can be accessed by a much broader audience.

In her article “Children’s Literature in South-East Europe”, Milena Mileva Blažić (2011) notes that “[i]n addition to the genre of children’s books, books written and designed for young adults have also appear(ed) with socially relevant topics including matters such as urbanities, discrimination, the environment, women’s issues, and of course the trope of coming of age as related to traumas of divorce, alcoholism, war, disease, death, sex, violence, and drugs.” Another genre that has started to develop anew and gain interest among authors, after a long gap period, is the fairy tale, and contemporary takes on the old folk tales. With these
broad observations in mind, let us now briefly introduce the most important developments and names in children’s literature in each individual country.

In Bosnia and Herzegovina, due to the political changes after the war, literature is now created in there separate languages – Bosnian, Croatian, and Serbian – and consequently the authors are called Bosnian, Croatian and Serbian authors from Bosnia and Herzegovina, depending on their ethnic identity, political and/or religious affiliation and background. Mileva Blažić identifies three observable trends in the literature for children in the period after 1995: “1) the quest for identity, 2) the entrenchment of tradition, and 3) the publication of national anthologies” (2011:5). However, she stresses that arguably the most “prominent genre that came about – owing to war and destruction – was the genre of the journal and diary, suggesting the need for imaginary states and locations of peace through memory” (2011:5). Some of the authors of these new books (journals) were predominantly children themselves, or had experienced the war during their childhoods. Examples of this new non-fictional genre include Zlata Filipović’s *Zlata’s Diary* and Nadja Halilbegovich’s *My Childhood Under Fire*. Another similarly realistic book, which uses almost photographic illustration to present the war in Sarajevo, is Alija Duboćanin’s *Pas pismonoša* (*The Postdog*).

In her review Mileva Blažić identifies other books for children which have the war as a topic, such as Duraković’s *Još jedna bajka o ruži* (*Yet Another Fairy Tale about Rose*), Mikijeva abecedna (*Mickey’s Alphabet*), and *Najnovije vijesti iz Sarajeva* (*The Latest News from Sarajevo*); Željko Ivanković’s novel *Tko je upalio mrak? Sarajevski pojmovnik* (*Who Switched on Darkness? Sarajevo’s Dictionary*); and Advan Hozić’s short stories *Na kraju placa* (*At the End of the Lot*).
In more recent years this tradition seems to slowly be giving way to new themes and authors interested in folklore and fantasy. Some of these authors include: Marija Fekete Sullivan, Jagoda Iličić, Adnadin Jašarevića, Sonja Jurić, and Fahrudin Kučuka. Since 2004 the town of Tuzla has been the meeting place for children’s authors from Bosnia and Herzegovina, Serbia, Croatia and Montenegro. During the festival “Vezeni Most”, one author is awarded the “Little Prince” prize for the best children’s book in the past year. The first laureate of the newly established prize by the Association of Authors for Children and Youth was Atif Kujundžić for his collection of short stories Priče iz predgrađa (Tales from the Suburbs, 2009).

Similarly to the situation in Bosnia and Herzegovina, Croatian children’s literature has seen a considerable change in themes and genres since the war (1992-1995). Books about children’s experiences of war have appeared in the literary production in Croatia. However, the most significant influence of the political changes over the themes present in children’s literature has been the patriotic and religious feelings. In describing children’s literary trends in Croatia, Mileva Blažić states that “[t]he complex changes and post-war syndrome resulted in a loss of aesthetic and human values in favour of populist and nationalist goals, similar to the situation in Bosnia and Herzegovina” (2011:5). To illustrate this theme she points to Božidar Prosenjak’s novel Divji konj (Wild Horse), and Joža Horvat’s Dupin Dirk i lijena kobila (Dolphin Dirk and the Lazy Mare) and Frka v Ščitarjevu (The Fuss in Ščitarjevo). Themes concerning modern, urban children’s lives can be found in Sanja Pilič’s O mami sve najbolje (Nothing But the Best About Mommy), E, baš mi je žao (Oh, I’m Really Sorry), and Vidiš da se moram zabavljati (See, I Should Have Fun); Darko Macan’s Knjige lažu (Books Lie), and
Maja Brajko Livaković’s *Kad pobjedi ljubav (When Love Triumphs)*, as well as all Miro Gavran’s novels for young adults.

In order to promote Croatian children’s books nationally and internationally and to provide a hub for stakeholders involved in the production of children’s literature, the Croatian Centre for Children’s Books was established in 1993. Moreover, through the Association of Croatian Publishers for Children, Croatia is the only country from the Western Balkans present in an organized way at the Bologna Books Fair, the largest international fair devoted only to children’s content. Worth mentioning here is that Croatia and Serbia are the only countries of the Western Balkans that have national offices of the International Board on Books for Young People.

Children’s literature production in independent Serbia followed similar trends to those found in other countries of the region. One of the topics in children’s literature in Serbia immediately following the breakdown of Yugoslavia relates to traumatic childhoods including war, refugees, orphans, death and violence. Mileva Blažić identifies that “[t]he revival of the folk tradition was started by Branko V. Radičević and Grozdana Olujilć *Princ oblaka (The Prince of the Clouds)*” (2011:6), with more recent examples of Serbian children’s and young adult literature including Mirjana Stefanovic’s *Sekino seoce (Seka’s Little Village)* and Gordana Maletic-Vrhovac’s *Spasonosna odluka (A Saving Decision)*. One of the best known awards in the area of literature for children and young adults is the “Politikin Zabavnik” Award. So far it has been awarded to the authors Igor Kolarov, Dejan Aleksić, Milenko Bodirogić, and Lidiija Nikolić. With a clear lack of longer novels, most of the books for children in Serbia are

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collections of short stories. However, we can observe the development of new genres, like the mysteries written by Uroš Petrović, currently one of the most popular writers for children in Serbia.

Montenegro was the last of the countries in the region to gain independence. In the same way, Montenegrin literature for children has been neglected and has not received the attention it deserves. However, with its independence in 2006, Montenegrin literature in general, and with that literature for younger readers, has been slowly gaining its individual character. As Perović notes, “The decisive role for Montenegro’s new wave of authors was played by Duirex, a Croatian publisher who undertook publishing new Montenegrin prose – books that would have otherwise been difficult to release given their home country’s poorly developed publishing industry”\(^\text{14}\) (Perović, 2009). Children’s literature in Montenegro is characterized also by the production of anthologies, like Voja Marjanović’s Portreti crnogorskih pisaca za decu i mlade (Portraits of Montenegrin Children’s Authors, 1990), Slobodan Stanisić’s anthology of poetry for children Otkud dolazi vjetar (Where the Wind Comes From, 1991), Dušan Đurišić’s Uvijek Ljepota (Beauty of All Times, 1993) and its new expanded version Prostrani vidici (Wide Horizons, 2012). The books that mark the new beginnings in children’s literature in Montenegro in the 1990s, according to Mileva Blazić, are Nikola Vulanović’s Suncana zemlja (Sunny Country), Suncev pjevac (Sun’s Singer), and Osmjeh za Mariju (Smile for Maria). One of the most prolific authors for children is Slobodan Stanišić, with his short detective novels about the dog detective Alfa 90: Plastična kifla (1986), Zelena Zua (1990),

Dandan i Dandani (1995) and Zamka za Alfu (2005). Another example is Bjanka Prkljači’s Adisco Carantino (2001). Maybe one of the most renowned authors for children from Montenegro is Dragan Radulović.

Similar to the situation in Montenegro, since the independence of the Republic of Macedonia, children’s literature has unfortunately not experienced a particular growth. In fact, it can be said that children’s literature has been neglected when compared to literature for adult readers. One of the most loved Macedonian books for children to this day is Zoki Poki (1963) by Olivera Nikolova. However, despite the book’s enduring success with young readers, Nikolova has since stopped writing for children in order to focus solely on adult audiences and is now one of the most established female authors in Macedonia today.

In the attempt to revitalize traditional folklore and utilize fairy tales in romantic patriotism, Macedonian writers for children have developed the genre of modernized fairytale. In Proletni doždovi (Spring Rains), Gorjan Petreski retells well-known folk tales from a modern perspective. Hristo Petreski has continued this trend with his collection of retold folk stories Zlatnoto jabolko i drugi prikazni (The Golden Apple and Other Stories), adding an environmental twist to traditional folklore elements. Other contemporary authors of fairytales include Mersiha Ismajlovska, Aleksandar Kujundjiski, Aleksandar Prokopiev, Ana Stojanoska, and Dejan Trajkovski. Their stories are characterized by folkloric elements and archaic language.

The only award for children’s books in Macedonia is the “Vanco Nikoleski” Award of the Macedonian Association of Authors. In order to promote Macedonian literature internationally, in 2009 the Macedonian
Government launched the project “130 Volumes of Macedonian Literature” to translate and publish an overview of literary production from various styles and periods – from religious texts by Cyril and Methodius, to enlightenment figures like Grigor Prlichev, to contemporary Macedonian authors, including authors from various ethnic communities in Macedonia. The works incorporated in the project, as well as other books, are planned to be translated into French, German, Russian, Spanish, Chinese and Arabic. “In addition to presenting the wealth of Macedonian literary production in English, this project will also present the multicultural and multi-ethnic profile of the overall Macedonian literary sphere,” Minister of Culture Elizabeta Kanceska-Milevska said. Eighty translators (including the author of this study) and twenty five editors have been involved in the project run by the National and University Library in Skopje. The translators are mainly Macedonian native speakers, whereas the editors are native English speakers. However, within the 130 volume strong project, only four books have been dedicated to literature for children: Novels for Children I and II, Short Stories for Children, and Poetry for Children. All four titles are anthologies.

1.8 Translating for Children

Translating for children has been seen by scholars as fundamentally different from translating for adults, in terms of the approach and strategies used (Klingberg 1986, Puurtinen 1994). A more recent contribution to this field is The Translation of Children’s Literature, edited by Gillian Lathey (2006), laying the grounds for systematic investigation in this field. Spanning almost three decades of research in translating for children, this reader presents the most significant approaches in the examination of this growing field of academic interest.
The unique relationship between the adult writer or translator and the child audience is what makes translating for children different. An important question raised in different texts of this volume is the status of children’s literature, often treated “in a cavalier fashion” (Lathey, 2006:8) as a subcategory or a subclass of literature, like any other specific kind of literature. Similarly, this can be observed in the status accorded to translations of children’s books as well as the status of children themselves, who are given little credit and respect as readers and critics of books. The “peripheral position” of literature for children can even be seen as providing the right conditions to invite or allow greater liberties for manipulations in the texts in the form of deleting, abridgement or adaptation (Shavit, 2006:26-39).

Ideology and censorship are woven through the fabric of children’s literature as well as through the translations of children’s books. Each culture has diverging expectations of child readers and faces its own ideological issues. There is a tendency for the translation of children’s texts to follow existing models of education and suitability for children in the target culture (Shavit 2006, Lopez 2006). As Oittinen points out, “much of the disagreement […] in adaptation versus censorship reflects changes in culture and society, our child images and our views about translating” (Oittinen, 2000:6).

The discussion on ideology and “cultural transfer”, however, should include another important figure, namely that of the publisher: “publishers are generally credited (especially by publishers) with having the key role; for it is they who identify the market and often commission, modify or, more rarely, select texts to satisfy this market” (Hunt, 1995:155/6). Consequently, as Rudvin suggests, they exert a powerful impact in regard to national representation:
“Policy-makers in the publishing and marketing world play an important role not only in forming images, but also in strengthening the perceived images of other nations through translation, particularly in the case of minority cultures in their relation to dominant cultures” (Rudvin, 1994:203). On the other hand, the images, which are the result of some historical relations and cultural interchange, can also be such that the source culture would like to present as its ideal representation of national identity, promoting the distribution of their translations through government funding agencies and associations, as a “conscious marketing strategy” in presenting certain images about itself to the outside world (Rudvin, 1994:209).

When it comes to the translator’s role in children’s literature there are generally two different schools of thought. The first maintains that a translation must remain as close as possible to the original or source text, and provide approximations and equivalences in the source text or “produce[e] sameness” (Oittinen, 2000:84-97). The second line of thought believes that a translator must consider the target audience first and has to “gauge the precise degree of foreignness” (Bell, 2006:232-240). However, the strategies chosen by translators for children are primarily dictated by their image of the child (Oittinen, 2000).

Finally, perhaps the most notable characteristics of translating for children include the translation of sound, nonsense (readability or read-aloud-ability) and pictures. Sounds, rhythm, and interconnections between text and images are just a few of the “delicate matters” (Bell, 2006:232) with which translators have to deal. Illustrations in children books “pose a very special translation problem, as they convert text into pictures” (Stolt, 2006:78).
1.8. My Own Story

To conclude this introductory chapter, I would like to acknowledge my individual story within this research. As Luc van Doorslaer clearly notices, “it is important to consider the researcher’s position with regard to his or her topic” (2012:126). Mona Baker has raised a similar point from the perspective of narrative theory, arguing that every narrative “constitutes reality rather than merely representing it, and hence none of us is in a position to stand outside any narrative in order to observe it objectively” (Baker, 2006:5). Being born and raised in Yugoslavia, a country that no longer exists, my own narrative is embedded in the Western Balkans. I have witnessed the violence of the breakdown of Yugoslavia, and the emergence of the new states, accompanied with the many difficulties that nation-building processes entail. While my native language is Macedonian, I had the opportunity to learn from an early age what was then known as Serbo-Croat, the official federal language of Yugoslavia (Slovenian and Macedonian were second official languages in the respective republics) which after the breakup of the federation was divided into Serbian, Croatian and Bosnian, and the newly emerging Montenegrin language.

My analysis of the images of the Western Balkans comes both from within and outside the region: through growing up and living in the region for quite a while I have been able to experience first hand the local view of Balkanisms, while on the other hand, conducting my research from Hong Kong has given me the possibility to view the images of the Western Balkans from the outside.

This research also stems from my personal interest in children’s literature, both as a translator and a theorist. It draws on my experience as a literary translator of about 15 books for children from English into Macedonian. I have
translated the anthology of Short Stories for Children, edited by Petre Dimovski that is part of the 130 volumes of Macedonian literature. During the process of translation I found myself faced with many dilemmas and needed to make a lot of decisions, mainly when translating culture specific terminology, including names (personal and geographical), mythological content, etc. As a practicing translator, I am intrinsically interested in images that travel across languages and cultures.

Although I did my Masters in the area of Peace and Development Studies, my focus has also been on the topic of children’s literature and in particular the imagological study of works for children (Todorova, 2010a). My study focused on the representation of marginalized groups in contemporary Macedonian children’s literature, especially on images of women, ethnic minorities, and people with disabilities.

As a researcher I would like to acknowledge my strong involvement in the topic selected for research and the contested neutrality in presenting the research material. As Cheung clearly notes, “no one can escape from positionality, but one can be articulate about it, whilst bearing in mind that a fully reflexive text cannot exist because any piece of writing, in order to say something, necessarily contains an element of blindness” (2003:21). One way to reduce the risk of bias has been to base my analyses on gathered bibliographic data through a comprehensive process (see section 2.2.3), while the qualitative analyses are based on a clearly defined theoretical approached, as laid out in Chapter 2. However, I would like to let my readers be aware of my position and make their own understanding of what is presented in this study.
Chapter 2. Theoretical and Methodological Framework

“We construct the meaning of things through the process of representing them” (Sturken and Cartwright, 2009:12).

In this study critical analysis will be applied to the translated books in their totality, i.e. including the text (source and target), and paratexts (with special attention to illustrations). In order to provide a more structured and specific theoretical focus of the study I have selected two theoretical approaches. Imagology will be used to identify constructed images in the text, including the verbal paratext. In order to apply imagological analysis, and identify the constructed mental images in the visual paratext, we will rely on tools from the stock of visual semiotics.

This chapter will provide an overview of the origins, aims and recent developments in imagology and visual semiotics, as well as their application in the respective fields of translation studies and children’s literature. The study of imagology and visual semiotics provides, simultaneously, both a theoretical framework (outlined in section 2.1) and methodological tools for analysis (outlined in section 2.2.2).

In addition the study strives to establish a background understanding of the field of English translations of children’s and young adults’ literature from the Western Balkans. The methodological approach to data collection is outlined in section 2.2.1 of this chapter.
2.1 Theoretical Overview

2.1.1 Understanding Textual Images

In the effort to uncover the meaning of images we must always be aware that “they are produced within dynamics of social power and ideology” (Sturken and Cartwright, 2009:22). Mental images of the other, the foreign, are being created by different means, and we start creating them from our earliest childhood. These images are then stored in our subconscious. In today’s world of conflict and political tension, these images can rise up and be called from our subconscious to further fuel hatred. Showing how these images have originated is the best way towards mutual understanding and acceptance and fostering a multicultural society.

Identifying how images are constructed and maintained is one of the main concerns of imagological research. Imagology, especially in the Anglo-Saxon use of the term, is a fairly recent discipline. First developed in the area of comparative literature in the early 1960s, it has been most widely used in studies in Germany, known under the term ‘Imagologie’ and in France, where the term ‘imagologie’ is used. The study of Imagology includes the study of representation\(^\text{15}\) and national image-building in literary works, but has recently expanded in many other areas which are dealing with the emergence and continuation of “national characters” or national identifications (Beller and Leerssen, 2007). The outcomes of imagological research can be used in the study of intercultural relations, where

\(^{15}\) For a full treatment of the notion of representation, particularly as it interfaces with translation see Sturge (2007), whose work highlights the centrality of representation to the translation of culture. She notes that: “representations are not mirrors reflecting pre-existing, separate objects … and in recent decades translation, too, has had to face a ‘crisis of representation’” (Sturge, 2007:2).
national stereotypes often play an essential role. As this study focuses on the stereotypical representations of the Western Balkans in children’s literature, it is important to start with a definition of stereotype and other related terms.

Stereotype is a term that implies having “a preconceived and oversimplified idea of the characteristics which typify a person, situation, etc.; an attitude based on such a preconception” (OED). Etymologically speaking, the term stereotype comes from the Greek words ‘stereos’ (strong) and ‘typos’ (impression/sign), and was initially used as a technical term in the printing industry (Scott and Marshall, 2009:734). The first to coin the meaning of stereotype in its modern use was Walter Lippmann (1922) in his book *Public Opinion*, where he talks about stereotypes as “pictures in our heads”, with the help of which we simplify the reality surrounding us. Hilary Putnam sees the stereotype as “a conventional (frequently malicious) idea (which may be wildly inaccurate) of what X looks like or acts like or is” (Putnam, 1975:249). Even though these representations may be inexact, stereotypes are not necessarily pejorative. Prejudices, on the other hand, are fictitious, false or discriminatory attitudes towards people of different groups.

Another important related term is “ethnocentrism”, which denotes a tendency to consider only one’s own cultural values and practices to be valid and universal, i.e. a “tendency to describe and judge the systems of value and dominant practices of other cultures from the standpoint of one’s own” (Edgar and Sedgwick, 2004:133). Ethnocentrism, then, is based on the assumption that “the way something is done in other societies is inferior to the way it is done in one’s own society” (Scott and Marshall, 2009:227). Such an attitude is often related to stereotypes about the other, especially those that exhibit prejudice and racism.
Prejudice is commonly understood as “preconceived opinion not based on reason or actual experience” (OED) and can be further defined as “antipathy based on faulty and inflexible simplifications, which can be directed to the group as a whole or to individual members of the group” (Allport, cited in Marshall, 2004:405). Zygmunt Bauman in *Thinking Sociologically* (1990) points out that prejudices can lead to double moral standards: what members of one’s own group receive as a right, for members of an outgroup\(^\text{16}\) is an act of courtesy and goodwill. As such, prejudice can be said to be “representing the embodiment of the distinction between ‘them’ and ‘us’”, in which “one party creates its own identity on the grounds of opposition to the other party” (Scott and Marshall, 2004:405-406). This latter party, the outgroup, “is necessary for cohesion and emotional security within the ingroup, so it may be needed to create it if such does not exist” (ibid.). Prejudice is not inherent, nor a permanent feature for these groups of people. Prejudices are learned in the process of socialization. They are acquired at a very young age, and children use them before they become aware of the real differences that divide groups. Prejudices are very resistant to change. Typical of all prejudices is that if one member/representative of a particular group of people has some characteristics, then these features are attributed to the whole group to which that particular member belongs.

A further related concept central to this study is that of the Other. The Other and otherness have been present since antiquity as elements in the binary opposition to ‘I’ and self-awareness through which people form their own identity. As a philosophical concept in early modernity, otherness can be found in the works of the German Idealist philosopher Hegel, while today it is one of the

\(^{16}\) Initially defined by Henri Tajfel (*Experiments in Intergroup Discrimination*, 1970) as social groups where membership is based on psychological identification.
key concepts in many fields, ranging from epistemology through psychoanalysis to cultural identity and cultural policy. In the context of this research, my understanding of otherness is based on the analysis of European colonial thought about oriental cultures in Edward Said’s famous work of postcolonial theory, *Orientalism*. Inspired equally by Jacques Derrida’s deconstruction and Michel Foucault’s analysis of power, Said treats the other as “a form of cultural projection of concepts... [that] constructs the identities of cultural subjects through a relationship of power in which the Other is the subjugated element” (Edgar and Sedgwick, 2004:177). In *Orientalism*, Said convincingly shows the way Europe constructs its own otherness in its image of the Orient by attributing to it certain features (e.g. irrational, uncivilized) that are declared typical\(^\text{17}\). Orientalism does not describe the true identity of a particular historical and geographic region, but rather it constructs European identity as positive against the Orient’s negative using such binary oppositions. Namely, the irrationality of the Other means one’s own rationality. The Other becomes a subject on to which we project all those features that we do not want to recognize about ourselves. Citing the linguistic theories of Ferdinand de Saussure, it can be said that identity is a result of difference – “one term or subject is what it is only by excluding another” (Eagleton, 1996:144).

Imagological research, especially in comparative literature, has produced many important studies of national identification and stereotypes. In their foundational survey of Imagology, Beller and Leerssen (2007) include a catalogue of the images of about 50 nations as represented in European literature and

\(^{17}\) Whilst Said’s *Orientalism* will not be directly used for the textual analyses of the case studies presented later, his work has informed various aspects of the imagological approach that forms the framework of this study.
culture, including Roma, Slavs, Balkans and Serbs. There have been quite a number of significant studies on the image of the Balkans in English literature (as seen in the overview in Chapter 1), but there are far fewer studies on the image of the Balkans in translated literature.

It is not by chance that Translation Studies scholars have been, since the turn of the century, interested in the role of translation in the image and identity building of different nations. Arguably some of the most notable studies are those of Michael Cronin and Maria Tymoczko, dealing with the translation of national images of Ireland. In *Translating Ireland: Translation, Languages, Cultures* (1996) Michael Cronin presents a history of translation in Ireland since the Middle Ages, paying “particular attention to the social and political context of translation” (1996:2). He explores the use of translation as resistance and language transfer for cultural self-representation. Similarly, Maria Tymoczko’s *Translation in a Postcolonial Context* (1999) examines translation in Ireland using a postcolonial approach to show how translation and translation practices were used as a place of resistance in the Irish struggle for independence. Tymoczko elaborates on several aspects of translation demonstrating the link between translation and colonization, using examples from the translation of medieval heroic Irish epics into English.

However, the first to introduce imagological study within the scope of Translation Studies has been Nedret Kuran-Burçoğlu (2000). Building on Soenen’s (1997) observation on the impact of images of the other on the process of translation, in Kuran-Burçoğlu’s view, “…translation in turn may have an initiating, formative or transforming effect on the emerging or already existing image of the other” (2000:144/145). According to Kuran-Burçoğlu, the “image of the other” is impacted in three stages of the translation process: a) prior to
translation, b) during translation and c) during reception. Very often, for example, especially with lesser known languages and literatures, the translator is involved closely in the selection of the text for translation, and is not only the expert on the source language, but also the expert on the source culture and literature. Recently, the relationship between imagology and translation has been broadened from literary texts to journalism (van Doorslaer, 2010), to the role of the translator as mediator (Sundaram, 2011), and other areas\(^\text{18}\).

In looking at images from the Western Balkans, and especially ex-Yugoslavia we can observe some of these dilemmas of the translator prior to and during the process of translation in terms of representing the source culture in a participant-interpreter study by Francis R. Jones (2004) in which he discusses how loyalty, ethics and ideology condition the action of a literary translator. According to Jones:

> Individuals have complex sets of loyalties – to home-town, to family, to friends, to past, to state, to faith – which (despite what the nationalists tell us) are rarely coterminous. This applies to literary translators too, one of whose sets of loyalties is to the country, culture and texts they spend a large amount of their life translating and representing. Even in “normal” times this has repercussions for how literary translators perform their identities as textual and cultural ambassadors – in terms of what they translate and how, and what they choose not to translate, and why. But in times and places of acute social conflict, loyalties clash and ethical dilemmas multiply for all social actors, including translators. (2004:725).

The reception of literary works “post-translation” is the central issue in David Damrosch’s (2005) analyses of the local and global readings of Milorad Pavic’s *Dictionary of the Khazars*. This novel in dictionary form was used in the

\(^{18}\) On 16-17 September 2014, I have attended the International Conference “Transferring/Translating Cultural Images: Parallels Between Stereotyping and Globalising” at Yeditepe University in Istanbul. This conference was a follow-up conference to an earlier conference entitled “Low Countries Conference I: Translation and National Images”, and brought together scholars of Translation Studies and Imagology. Unfortunately, the papers presented at this later conference were not available to me at the time of writing.
80s to instigate Serbian nationalism, and in its English translation “the book’s politics, and their ethical consequences, have often been obscured by the book’s status as a work of international postmodernism” (Damrosch, 2005:380). Comparing the reception of this book internationally, Damrosch concludes that “the book’s international success involved the neglect or outright misreading of its political content” (Damrosch, 2005:381). From this example we can see how a literary work in translation can be received by international readers and critics in ways that obscure the intended, often political, national reading of a literary work.

While the representation of different nations and the study of images have been investigated in children’s literature since the 1970s, the specific use of imagology to study children’s literature is relatively recent. O’Sullivan has been a leading figure in this regard. In her *Comparative Children’s Literature* (2005), she lists “Image Study”, i.e. imagology, as one of the constituent areas of comparative children’s literature, and in her more recent work (2011), she points out key areas of convergence between imagology and the study of children’s literature. For O’Sullivan, one of the new aspects brought to imagology from children’s literature is the aspect of the visual:

merging of picturebook research with imagology, to examine images of nations, cultures and ethnic groups from a double perspective: the notional representations of such groups formed by the imagination (the subject of imagology) and how they are expressed in the material images of the picturebook (O’Sullivan, 2011:11).

This visual aspect will form a major part of the present research, as will be elaborated below.

In terms of research on the translation of children’s literature and the construction of cultural identities, notable works include Karen Nelson Hoyle’s
doctoral dissertation (1975) entitled “The Fidelity of the Text and Illustrations of Selected Danish Children’s Fiction Translated and Published in Great Britain and the United States, Excluding Works by Hans Christian Andersen”. Identifying 154 works by Danish authors translated into English, Hoyle applied her criteria for excellence in translation, with the result that only 11 met the highest criteria. These criteria included: retention of author’s name, characters’ and places’ names, no expansions or deletions, retaining the illustrations, and so on. Mette Rudvin (1994) argues that books from Norway, as a ‘small’ culture, tend to be selected for translation into English based on the prevailing image of their source culture, thus perpetuating stereotypical representations.

More recently, Helen T. Frank in Cultural Encounters in Translated Children’s Literature: Images of Australia in French Translation (2007) offers an examination of the representation of images of Australia in French translations of Australian children’s literature. The book deals with the interpretive choices and how they work when texts are moved from one culture to another, influencing the way images of a nation are constructed. Several issues are examined, such as the selection of books for translation, the packaging of translations, the linguistic and stylistic features of translation, and how the translation affects the target culture. Another example is Martina Seifert’s work on the representation of Canada in translated children’s literature in German (Seifert 2007), in which she argues that the representation of Canada in German translations follows the stereotype of Canada as wild and adventurous, excluding examples of modern and urban Canada. Yet another doctoral thesis, Leah Gerber’s Tracing a Tradition: German Translations of Australian Children’s Fiction 1945 – the present (2008), explores the translation strategies used in rendering Australian children’s literature in
German translation. Similar to German translations of Canada, the translations of Australia follow “target audience expectations of the treatment of this theme”, and show a “strong tendency for German translators in general to favour foreignisation in their translations of Australian children’s literature” (Gerber, 2014:11).

Similarly, but applying a different and broader framework, in this study we will try to identify patterns of Western Balkans representation in the English translations of children’s books. In addition to looking at the text selected for translation, and the images within texts and translation strategies, this study takes into consideration the paratexts accompanying the text, especially looking at the visual paratext.

Another important point that needs to be mentioned with regard to our textual analyses is that we will deliberately employ a holistic and inclusive way of examining representations and images in the text, considering the target and source texts together as a dynamic system. As Mona Baker (2014) has noted in a recent public lecture, “the original text is a ‘constructed point of origin’ and the translated text is a ‘constructed end point’. The translation adds to the credibility and authenticity of the constructed point of origin, outside of the translation, and this source gives you the truth.” 19 As we will see in our case studies the translation of a text can even precede the publication of the source text (see Chapter 3), and the translated product can in turn influence the publication of subsequent editions of the source product (see Chapter 5). Furthermore, as Cecilia Alvstad puts it, in the case of translated works there exists an implicit “translation

pact [that] invites the reader to read the book as if it were written only by the author”, thus allowing him or her “to read translated texts as if they were original texts written solely by the original author” (2014:271). Although translated literary works are the product of collaborative work by many agents (authors, publishers, editors, translators, illustrators, etc.), they are generally presented as texts produced predominantly by one agent, the author. Alvstad also claims that “[r]eaders, including professional readers such as professors and critics, tend to talk and write about translations as if they were the originals” (2014:270). Although the translated book includes the translator’s interventions and paratext, this does not “cancel the pact-inviting mechanism at work” (Alvstad, 2014:282). Pursuing the implications of this ‘pact’, when I present and analyse the text of the each work in the case studies, I will present it as neither the original nor the translation, but the text written by the author. Following the ‘pact’ theory, they are taken as one and the same. So, when we are talking about the source text, we are also talking about the parts of the source text that haven’t been changed in the target text. The subtitle ‘textual analysis’ looks at the text, whether one calls it the source or unchanged target text.

Since, in our five case studies, the translations of the texts have not been significantly changed, this allows us the time and space - when commenting on translator’s interventions20 - to discuss all such interventions found in the target text (both the text and the paratext). Greater emphasis will be put on the specific differences in translation observed in the dissimilarities in the paratexts, especially the visual paratext.

2.1.2 Representations in Paratexts

Paratext accompanies the literary text: it tells readers how to read the text, or in other words, it frames it. According to the seminal work by Gérard Genette, translated into English by Jane E. Lewin as Paratexts: Thresholds of Interpretation (1997), paratext consists of peritext and epitext. The peritext Genette describes as separate elements located with the text, including the title, the cover and inside cover, typesets, epigraphs and inscriptions, prefaces, forewords or afterwords, footnotes, blurbs and illustrations (Genette, 1997). On the other hand, the epitext includes all the events or phenomena accompanying the production of the text, but located separately from the text, which appear as reviews, criticism and interviews. According to Genette, the purpose of the paratext is to serve as a mediator between the author and the reader and “to ensure for the text a destiny consistent with the author’s purpose” (1997:407). Genette looks at each type of paratext in terms of its location, textual manifestation, and author, as well as its audience and purpose. A whole chapter of forty pages (1997:196-236) is devoted by Genette to scrutinizing the “functions of the original preface”, a particularly important type of paratext which will form a central part of the paratextual portions of our analysis. Genette further puts special attention on the author “and his allies” (1997:2), among which are the publishers, the editors, and other participants involved in packaging the text and presenting it to the public, and these elements will also form part of our analysis.

For a translated text, paratexts appear in a target context and determine the reception and influence of the literary text in the target culture. I will separately discuss prefaces and reviews of the target text in magazines and journals (Genette’s “epitexts”), which can be either authorial or editorial. For the purposes
2.1.3 Visual Representations

In order to understand the world around us we use words and language. This is why the dominant characteristic of any narrative is language. Language has a set of rules in order to both express and interpret meaning. However, the world we live in is becoming increasingly visual. Visual images (photography, movies, and digital media) have increasingly been used to represent and create meaning about the world. Although visuals are not systems of representation that are governed by a set of rules like language, they contain information, much like texts, sometimes in relation to the text, but also independent of it. Images and layouts have messages, and like language, are one of many modes of communication used by humans, so they can still be analyzed through methods borrowed by linguistics and semiotics.

As mentioned earlier, this study gives prominent place not only to textual, but also to visual representations in the creation of the narrative of the book as a whole. It tries to answer the question of what is it that images tell us about other cultures, and how images get transferred across cultures. Visual semiotics and multimodal discourse analysis are used in this study to analyse conceptual and social representations embedded in the illustrations.

One of the first groundbreaking studies of images and their meaning must be *Ways of Seeing* by John Berger (1972), bringing together a range of theories to

Relying on Roland Barthes’ sociolinguistics and semiotics, and often heavily influenced by Michael Halliday’s systemic functional linguistics, multimodal discourse analysis attempts to construct a grammar of visual communication, driven by the notion of discourse as a space for semiotic exchange of meaning between social actors. Gunter Kress and Theo van Leeuwen (Kress and Van Leeuwen, 1990, 1996, 2001) are the first scholars to attempt to base visual semiotics not simply on drawing an analogy with language. Unlike earlier semiotic research with a paradigmatic focus that looked at meaning creation from the relationship between individual markers, Kress and van Leeuwen instead turn to the grammar or syntax of the picture as a whole. Through an in-depth analysis of patterns of the complex relationships of visual images they try to formulate a visual grammar, and simultaneously discover the rhetorical functions of visual images, or the manner in which visual information is not only encoded, transmitted and decoded, but even more, what the social function of images is as a means of persuasion and encouragement of a particular action. Thus visual information becomes a holder of arguments, or in philosopher Jürgen Habermas’ words, a medium through which rational public discourse is conducted in today’s modern and increasingly visual age, among other things as a result of the explosion of the amount of various cultural visual information that we are
exposed to as a result of globalization. The approach of visual semiotics is markedly historical and contextual: it explores the “semiotic landscape” – composed of institutions, social groups and time periods – as temporal and culturally contingent.

2.2. Methodology

This research is methodologically based primarily in qualitative data collection and analysis. It comprises two steps: 1) developing background knowledge of the field of study, and 2) conducting imagological analyses of the literary representations of selected books in translation (including text and paratexts, especially visual paratext).

For the establishment of the background knowledge, data was collected in two separate ways: 1) data about children’s books from the Western Balkans in English translation was collected from available databases; 2) background data on the process of translations was collected by means of personal communication with participants in the production process.

The definition of the corpus has been limited by several criteria:

1. The corpus has been limited to the time period 1991-2013. The year 1991 was selected as a starting point for the research since it indicated the creation of the independent states in the Western Balkans following the breakdown of Yugoslavia. In this period of over 20 years the newly established states have undergone a process of re-creation of their national identities.

2. The corpus is comprised of literary works of fiction. Fiction is a broad category including several different genres. When talking about children’s
literature we have to take into consideration not only novels, but also short stories, picturebooks, stories in verse, and creative non-fiction.

3. Each work selected into the corpus was written by an author born in one of the Western Balkan countries, or it represents a work belonging to the oral tradition of these countries.

4. The books are all intended for child and young adult (teenage) readers from the age of 6 to 18\textsuperscript{21}.

Appendix 1 provides a list of children’s books of fiction in English translation I have identified so far. While the corpus was briefly presented in the previous chapter, in the subsequent chapters I shall focus in detail on five works for children in English translation. Each of the five selected books comes from a different country, representing five countries from the Western Balkans (Bosnia and Herzegovina, Croatia, Macedonia, Montenegro and Serbia). However, this arrangement is not intended to present the most representational work for that particular country. Rather, it is an attempt to cover different genres and themes, and to map the images of violence in children’s literature across geographical divides. At the beginning of each chapter, I call attention to connections among texts from the corpus as a whole and across cultural and geographical borders.

2.2.1 Background knowledge of the field

The corpus laid out in Appendix 1 includes works in five source languages (in alphabetical order): Bosnian, Croatian, Macedonian, Montenegrin and Serbian. The most widely translated languages of these are Croatian and Bosnian.

\textsuperscript{21} Here we take 18 to be the limit for YA literature. Often publishers (eg: Penguin books) will indicate ‘young adult’ literature as 14+, suggesting that it is open for older readers as well.
The corpus was analysed in order to identify genres, themes, and languages. Related questions such as whether the translation is a full translation, an adaptation, or a recreation have also been addressed. In this way we have created certain background information and laid the basis of understanding the publishing and performance of Western Balkan children’s literature in English translation. This aspect is further explored in the background sections of the case studies presented in the following chapters, and will be revisited in the Conclusions to this thesis (Chapter 8), where the findings and implications of the corpus are presented.

2.2.1.1 Data collection

In the initial phase, the research identified about 40 translated children’s books from the Western Balkans published in English language translations. A number of library indexes, including the Index Translationum – World Bibliography of Translation, national libraries indexes, and the FUMAGABA project of the European Library, have been consulted in the process.

The most comprehensive publicly accessible database on books in translation is the advanced Index Translationum, the UNESCO database of all translated books in all languages – according to its own description, “an international bibliography of translations”, created in 1932:

The database contains cumulative bibliographical information on books translated and published in about one hundred of the UNESCO Member States since 1979 and totals more than 2,000,000 entries in all disciplines: literature, social and human sciences, natural and exact sciences, art, history and so forth.²²

The Index Translationum is a very user-friendly online database, which is easily searchable by language, year of publication, etc. It receives its data on translated titles published in the UK and Ireland directly from the British Library. Previous studies undertaken by Literature Across Frontiers also showed that there were gaps in information on UK and Ireland publications in the Index Translationum.

Another online indexing system that has proven to be very useful is COBISS (Co-operative Online Bibliographic Systems and Services) used in the countries of the Western Balkans, originally developed in 1987 in the then Yugoslav Republic of Slovenia. After the breakdown of Yugoslavia, the libraries of the newly established independent states briefly abandoned the shared cataloguing system, but most have later on continued their cooperation with IZUM, building their own national information systems based on the COBISS platform, while using shared cataloguing in the COBISS network.

As a platform, COBISS is used by the national libraries in Slovenia, Serbia, Macedonia, Bosnia and Herzegovina, Montenegro, Bulgaria and Albania. The separate library systems of these countries are all connected into one regional network using a multilingual software interface (including Slovenian, Serbian, Bosnian, Macedonian, Bulgarian, Albanian and English). Croatia and Kosovo are the only countries in the region that have not yet been included in the system.

As for the sources on the side of the target culture, one of the most reliable free accessible sources of online information, especially on translations published in the UK and Ireland is the British National Bibliography (BNB) of the British Library. The British Library is legally entitled to receive a copy of every title published in the UK and Ireland, and the BNB is based on its legally deposited

holdings, including, in recent years, electronic publications. Other such systems include the Australian National Library, the Library of Congress in the United States, and other national and university libraries.

And finally, data was collected directly at the 2012 Bologna Book Fair, the biggest industry event for children’s publishers internationally. From the countries covered in this study, the only country present with a national stand at the Fair was Croatia, organized by the Association of Publishers for Children and Young People. In an unstructured communication with representatives at the stand I was able to identify books and authors from Croatia translated in English, as well as contemporary popular children’s authors in Croatia and the situation with children’s literary production in this country.

2.2.1.2 Personal Communication

Issues of representation raise questions about how a person or a text was chosen, whom they represent and how accountable they are (Temple, 2002). For the imagological research it is important to identify the following factors:

the social context in which the work has been written, the institutional environment (audience, intellectual traditions, school of thought), the genre of the work (journal article, travelogue, scientific article, novel, poem), the political position of the author (diplomat in a foreign country, western or eastern journalist, president of Academy of Sciences), and finally the historical period which makes all mentioned factors dependent on the individual, often unattainable factors of time and place (Gvozden, 2001:222).

Translation as a form of cultural production involves not only the process of actual translation, but also the selection of the source text, as well as editing, illustration, and promotion of the target text. If we look at translation in this way, it does not involve solely translators, but consists of many different participants:
the author, the illustrator, the editor, the agent, the publisher, the critic, etc. The relationships between these participants in the process of producing a translated book vary and their images of the other clearly affect the selection, translation, illustration and framing of the end product. Sometimes translators and editors select particular authors based on their understanding of the source culture and target expectations about the source culture. By making certain authors and their texts available in the target language, editors recommend them to readers. Kuran-Burçoğlu (2000) clearly states that prior to the translation process, “the image of the other [...] affect[s] the choice of translators, either directly through commission by the state and institutions, or indirectly through public opinion shaped by policy makers and/or influential people, such as the intellectuals of the country” (2000:147). This again stresses the importance not only of the translator’s images of the source culture, but also how the source culture is viewed by society at a certain period in time. However, translation may be seen as a place of resistance as well. The very process of translation may also offer the emergence of a positive image of the other as opposed to the negative ones. “[T]ranslation may strongly influence the newly emerging image” (Kuran-Burçoğlu, 2000:148), playing a formative and transformative role in the images about a certain culture and nation. This is of particular importance in the case of a source culture selecting its own stories for translation in order to promote into the target culture a (desirable) image of itself, possibly in an attempt to overcome stereotypical representations, as is the case in the present study.

Jones (2009) looks at networks in the translation of Bosnian poetry after the 1992-1995 war, developing the term ‘embassy networks’ to explain the relationships between “agents in the production of poetry translations” from
Bosnian living poets into English. Applying Latour’s (1987) Actor Network Theory (ANT), Jones looks at “agency patterns” analyzing “how people join and act together to produce translations, how they are motivated and generate motivation, and how they are influenced by and influence social groups outside the immediate production network” (Jones, 2009:305).

Also based on work at the intersection of ANT and Translation Studies looking at networks in the process of book translation (Buzelin 2005), Kung (2010) defines two networks in the process of translation of Taiwanese fiction into English: “Translator-led network” and “subvention network” (Kung, 2010:125), based on the study of the agents involved in the translation process. We will look back at this categorization again in the conclusion, informing and modifying it according to the insights from the case studies presented in Chapters 3-7.

Within this study we will look into the reasons for making the selection of the particular texts for translation, the interaction between different participants in the process, and how they influence the creation of the images about the source culture.

Finally, the participants will be observed in terms of their “location” (Jones, 2009:309), i.e. where they live and work. Of special interest will be the location of the leading participant, the driving force of the translation process, and how their location influences the images of violence presented in the translated work.

Since there is no previously published literature on the material that this study is looking into, it was important to establish direct contact with the people who participated in the process of translation in order to make a more informed presentation of the whole process of translation. Personal communication was
conducted in order to develop the background and establish certain facts about the involvement of the key people involved in the process. The key people have been identified as the authors, translators, editors, and illustrators of the selected books for analysis. Personal communication with them was conducted via e-mail, Skype, or face-to-face meetings. Appendix 2 shows the list of authors, editors, publishers and literary agents, contacted for the purposes of the study, who consented to take part in the study. The results of this throw light on the question of who makes the decision on which titles to translate, and the factors influencing those decisions (Research Question 2). Translators are treated as real-life social actors, and not merely as theoretical constructs. In communication with them I have tried to understand the background factors affecting their translation decisions. This addresses Research Question 1, namely the issue of translators’ interventions. All discussions have been conducted in the preferred language of the subject.

2.2.2 Analysis of Texts and Paratexts

In order to analyse the ‘images’ present in the text and paratext, this research mainly applies Imagology as a method. As discussed earlier, the main goal of Imagology is to identify the role of literature in the continuous process of creating new images about the other and the self, in this way determining the culture we belong to. The model has been criticized for “relying on national and cultural ‘containers’ and the existence of separate ‘national’ literatures” (Perner, 2013:31) and it’s “Eurocentric bias” (Perner, 2013:32). However, Perner agrees that “Leerssen’s conception of Imagology is infinitely more persuasive than most other approaches” (2013:36). By selecting five case studies from five different countries, this study attempts to deconstruct the ‘container’ term Western Balkan
referred to in the title of this thesis. The ‘national’ uniformity is further explored in Chapter 7, within a discussion of anthologies and the representation of the marginalized, within the mainstream national discourse.

Leerssen suggests that the methodology of the imagological research includes several assumptions, which shape this approach (Leerssen, 2007:27-29). Out of the eleven identified by Leerssen I will here focus my discussion on the six that I identified as most relevant for my study:

1) Imagology is concerned with representations of national stereotypes as textual strategies. In other words it looks at the textual function of the stereotype. In traditional Imagology, these national stereotypes are according to Leerssen “a part of culturally shared set of recognizable literary (as well as social) commonplaces” (1991a:174).

2) Imagology tries to understand the discourse of representation, rather than a society. According to Leerssen, Imagology should study “the point of intersection between the text’s verbal (‘poetical’) and historical (‘ideological’) properties, between the text as verbal tissue and the text as social act” (1991b:125).

3) Imagologists are concerned with the dynamics between the hetero-images and auto-images, aware of the complex issue of identity and identification.

4) Imagology addresses a specific set of characterizations called the “imaginated”, since they cannot be tested or considered facts. However, the truthfulness of these characteristics present in literature is not an important problem. But, “the consequences of believing they are true can be very much realistic, as confirmed in the contemporary example of the misuse of the Balkan stereotype as a ‘powder keg’” (Gvozden, 2001:213). Further on, for an imagological study, as stated by Daniel-Henri Pageaux, it is important to research the vocabulary and the lexical
networks present in the text (2001:64). Especially important for the researcher are the words which are ‘untranslatable’, which are taken from the original and thus hold an absolute foreignness (Pageaux, 2001:63).

5) Imagological analyses start by establishing a given national representation as a trope, and then contextualizing it within the text, the conventions of the genre, but also in the historical context.

6) The area of self-image is of particular relevance. It is very important to always have in mind that the image does not represent only ‘the other’, but at the same time incorporates ‘the self’.

When examining the stories in each of the identified texts for children and young adults I look for specific themes and in particular at specific instances which contain the main images constructed in the Western narrative about the Western Balkans. The specific images I have identified in my literature review are those of the “barbaric other” and the “noble savage”. Translations will be analysed in terms of how the source text represents these particular national (or in this case regional) stereotypes. It will also look into how these representations are distorted or confirmed or negotiated in the translated text.

Although the term ‘image’ has a number of different meaning in the study of visual arts, and for this reason ‘imagology’ has been avoided by visual arts scholars, the “approach is valuable in the study of visual arts” (Weststeijn, 2007:452). One of the most common applications of this approach to the analyses of stereotypical images has been the use the concept of ‘the gaze’, which examines the ‘objectification’ of the depicted other. Recently the visual expression of national or regional identities has been viewed in the area of
paintings and exhibitions of artworks, and the use of cartoons and caricatures in the press (Kuran-Burçoğlu 2009, Moyle 2004). However, little has been written on the use of imagological approaches to visual narratives in literary works. One of the exceptions is the analyses of comic strips, which are “often predicated on the formula of national confrontation and identity” (Hölter, 2007:308).

In this study I suggest to look at the visual representations of national stereotypes in literary works for children, since illustrations form a significant part of the books targeting children audiences. In a book, as an object of analysis, words and images create complex relationships, inviting the readers to experience layers of meanings beyond the obvious or the apparent meaning. The meaning of the image is also very much culturally dependent and is produced not only by those that make them but also by those who view them. The concept of “the gaze” which is at the centre of the mechanism of representation of social interactions (Kress and van Leeuwen, 2006:117-120) thus provides a set of methods that analyse the ways of looking as a relational activity, taking into account both the conscious and unconscious level of viewers’ experience.

The visual-semantic analysis of narrative mechanisms in visual images relies on the instrument of vectors: lines, real or implied, on the face of the image, suggesting a sense of direction. The meaning (“the transaction”) is generated though the visual geometry formed by the vectors’ movement of one or more “participants” in the visual structure (“actor/s”) to the “target”. If the vector is simultaneously emanating from and directed at both participants, it is a “bidirectional transactional action” (Kress and van Leeuwen, 2006:74).
Kress and Van Leeuwen (2006) offer several typologies as additional instruments in their semiotic visual grammar, and here I will briefly list several used as analytical techniques in this research:

1) Narrative representations, presenting “unfolding actions and events, processes of change, transitory spatial arrangements” (Kress and van Leeuwen, 2006:59), including participants, vectors and processes.

2) Conceptual representations, including classificational (representing the participants in terms of their place in a static order), analytical (relating participants in terms of a part-whole structure) and symbolic processes (related to the meaning or identity of participant);

3) Representation and interaction, including positionality of the viewer, interactions and relations between participants, framing, angles/points of view, corresponding to subjectivity/objectivity, involvement or power relations;

4) Modality, i.e. reliability, truthfulness, or accuracy, of the image that we “read” through different set of cultural and historical markers: detail, background, depth, brightness, colour, skills, and material quality;

5) Composition: relative positioning (left/right, up/down, centre/margin), “weight” (relative size, sharpness of focus, contrast – and colourful tone, etc.), and framing (as a mechanism of grouping or individualizing);

6) Materiality and meaning, namely production systems and technology used to produce, record and distribute visual information.

For the analysis of the illustrations in this study the key concept is that of composition of the spatial configurations. According to the visual grammar of Kress and Van Leeuwen (see figure 2.1), the “informational value” of the items
derives from their positioning within the visual image: the left side of the image is
considered “given” or what is already known, i.e. the beginning, while the right
side is considered “new”, or that which is problematic, a distinction which draws
on the notion of given/new information structure in language. Kress and Van
Leeuwen do acknowledge that this way of reading visual information is culture
specific, and true primarily for Western cultures. The composition of the spatial
elements along the vertical axis implies that those elements spatially organized in
the upper part of the image are considered “ideal” or desirable and good, while the
elements in the lower part of the image are “real” or objective. In terms of the
centre-margin relationship, the centre is considered a core location and the most
important information, while the elements around the centre are seen as less
important and subordinate to the centre, from which they draw their information
value. Another important dimension of the visual representation for Kress and van
Leeuwen is the dimension of “point of view”, dividing images into objective and
subjective.
Primarily designed for the analysis of “multimodal texts”, namely texts which include more than one semiotic mode, i.e. multimedia information, visual semiotics offers valuable tools for in-depth analysis of the representation and the construction of identity, values and meaning through visual images.

Interestingly, many of the examples and sample analyses in Kress and van Leeuwen (1990, 1996, 2001, 2006) come from primary school textbooks, children’s drawings and other children related material. This may be so because literature directed to children more often than literature for adults incorporates visual images, and thus visual literacy is something children are introduced to with the very first books they encounter. Picturebooks alone have been studied by a number of scholars of children’s literature, with Joseph Schwarcz (1982, 1991) being among the first to analyze the representations of the physical world but also the social sphere. Other books that are particularly useful for understanding the
works of selected illustrators in greater depth are Nodelman’s (1988) *Words about Pictures*, and Bang’s (2000) *Picture This*. Maybe one of the most influential works in terms of picturebooks is Nikolajeva and Scott (2001), who focus on the interplay between words and visual images in picturebooks, an issue also discussed in Lewis’ (2001) analysis of the construction of semiotic meaning in picturebooks. For this reason, in Chapter 5, where picturebooks are discussed, my analysis will combine Kress and Van Leeuwen’s approach with that of Nikolajeva and Scott (2001) in order to provide a more informed analysis of a literary work where the visual elements are tightly interwoven with the text.

While picturebooks may be the obvious target when talking about visual representation, children’s novels for older readers can also be illustrated. Furthermore, all books regardless of the age of their target readers contain visual elements on the front and the back cover. Thus, discussing illustrations in books for children in translation is an inseparable part of our understanding of the representation and the creation of cultural images and how they travel across cultures. As Albers points out, “details that visually depict culture and its members are not created in a vacuum, but rather are intentionally chosen by and retranslated by an artist who ultimately wishes to bring recognition and pleasure to the viewer” (Albers, 2008:191).

In the five case studies that follow in the next chapters, I analyse the illustrations of five books for children. The range of the illustrations analysed covers black-and-white pencil drawings, photography, colour pictures, and digital illustrations, i.e. different technologies and material modes employed in the construction of meaning. This materiality of the semiotic information is an important aspect in the analysis, as multimodality views each mode as having
different potentials for meaning making: “we regard material production as particularly significant because often it is in its process that unsemioticised materiality is drawn into semiosis” (Kress and Van Leeuwen, 2006:217).

2.2.3 Selection of case-studies

In order to gain a more in-depth insight into the application of certain images, as well as to gain a multiperspectival insight into the complex set of questions, I will elaborate five case-studies, as touched on above. Case studies are used in order to determine connections, meeting points and common areas among different cases, and since they are central to my study, a few words are in order regarding the case study approach.

Case studies allow for detailed contextual analysis of a larger number of events and conditions and their mutual relations. As a research method that is used across disciplines, the case study may be defined as empirical enquiry that “investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between the phenomenon and context are not clearly evidenced” (Yin, 2009:18). The procedure for the selection of cases may be governed by many factors, focusing on typical, distinct, extreme, deviant, influential, similar or most diverse cases. As a strategy of selection in this research I have chosen the method “diverse cases” in order to provide a selection of cases that can be seen as representative for a wide scope of variations. This increases the probability of representation of the selected sample, since the method of diverse cases has probably the most chances to be representative in all small sample methods (including the typical case).
The criteria behind the choice of specific texts for further analysis include the following:

1. The texts are representative of the five separate countries that comprise the Western Balkans, namely Bosnia and Herzegovina, Croatia, Macedonia, Montenegro and Serbia. Thus, we try to avoid making general assumptions about the region as a whole, and look into the specific cultures and specific issues characteristic for each separate country;

2. Representing different types of children and YA literature, such as fiction, creative non-fiction, picturebook, anthology and ebook. This enables us to look at the different approaches to the translation and production of different types of such literary products;

3. Representing different age groups, from a picturebook for the youngest readers (5-8), through middle grade students (8-13), to a YA novel (14+).

After these three criteria have been met, texts are further prioritised in terms of their impact on the target readership (including circulation, available reviews, inclusion in school curricula). The selection of case studies also offers diversity in terms of location of the publisher of the translation, and the translator.

Within the next five chapters, the five texts selected as case studies have been analyzed in terms of the images of the Western Balkan countries they convey, both in source and translation. Additionally, the analysis extends beyond the translated texts to encompass visual resources and linguistic devices, as well as images, titles and paratexts as mentioned above, in order to explore the framing of translated texts. This is because some of the translations are picturebooks, where the translation of words is inseparable from the translation of pictures.
In the following five chapters, my analyses will be structured according to the taxonomy I proposed earlier (section 2.1). Namely, I will look at each case study of a translated children’s book from the Western Balkans as a complex system composed of images and representations found in the literary narrative, paratextual narrative, and visual narrative. Additionally, each case study will be introduced by a background section which will present an overview of the translation process, key people involved in the process and other important contextual facts.
Chapter 3: Memories of a Violent Past

In this chapter we will explore the representation of Bosnia and Herzegovina (hereafter abbreviated to “Bosnia”) in two works in English translation, reflecting on one of the most violent episodes in the recent history of the Western Balkans, the war in Bosnia, through the eyes of its child victims. This first case study examines one of the most internationally known non-fictional works, testimonies of young persons from the war-torn capital of Bosnia and Herzegovina, Sarajevo. The analysis focuses chiefly on Zlata’s Diary: A Child’s Life in (Wartime) Sarajevo (1995, 2006) by Zlata Filipović, with additional discussion on Nadja Halilbegovich’s My Childhood Under Fire: A Sarajevo Diary (2008).

The wars that lead to the breakup of Yugoslavia must surely be the most internationally known event associated with the region of the Western Balkans in its recent history. As the different ethnic groups comprising federal Yugoslavia proclaimed independence, many small civil wars erupted between them. Bosnia and Herzegovina was the site of the most violent of these conflicts, with the war being fought along ethnic as well as religious lines, where the main pattern was Serb vs. Croat vs. Bosniak, as well as Orthodox Christian vs. Catholic vs. Muslim. Consequently, the international literature about this part of the world has been and is still mainly preoccupied with the subject of war.

The analysis of the two texts in this chapter, which are both written mainly in diary format, is based on insights derived from autobiographical studies, as will be explained further below. The diary as an autobiographical text is seen as a medium of self-representation, while the presence of a “foreign” editor helps shed
light on how the self-representation changes in translation. Looking at the text and how it is being narrated by the child author we will explore issues surrounding the representation of the war. We will then briefly turn to the translator’s interventions within the text and as paratext in the footnotes. However, there are two important aspects that will be highlighted here regarding the paratexts: 1) the translated text is accompanied by illustrations, which do not appear in the source language book, and are most often real photographs, as part of private family albums and facsimiles from the actual child diary; and 2) the translated text is introduced or framed by an introduction.

War-related topics are not something new in Anglophone children’s literature. History provides many examples of books written for or about children in times of violent conflict, about their coping and survival. However, “the wars within living memory [...] have inspired the largest volumes of children’s fiction” (Lathey, 2005:59). Many classics for children have treated the subject of war or have been influenced by wars. For example, in the famous Narnia Chronicles (1950-56) by C.S. Lewis, World War II is the backdrop of all the adventures of the young Pevensies. In the postwar era the earlier patriotic appeal of war literature for children changed to offer more “psychological insight into children’s responses to wartime trauma” (Lathey, 2005:62) adding a new didactic dimension of pacifism and the humanity of all sides involved in the war. Another change that can be observed in this period is the turn towards stories told from a child’s perspective, or by the children themselves, and of all sides involved in a violent conflict. One such recent example is the collection Stolen Voices (2006) edited by Zlata Filipovic and Melanie Challenger, which offers inserts of diaries by children and young people written during war times, covering a period from World War I
to Iraq. Another example is the anthology of translated texts *In Times of War* (Fox et al., 2000), a result of a comparative project on war fiction for children led by three Universities in three European countries (the UK, Portugal and Belgium), including works by Michael Foreman, Art Spiegelman, Michael Morpurgo, Judith Kerr, as well as works on the Bosnian and Rwandan conflicts. The short stories, poems and extracts have been chosen for this book, in the words of its anthologists, “not only for their instructive and ideological value, but for the sheer pleasure of their reading” (Fox et al., 2000:10).

War and its effects on children’s lives seem to be one of the enduring themes in many of the books for children in English translation about and from the Western Balkan region. As with most texts for children on the subject of war produced in the past 30 years, books about the war in Bosnia also “arrived in North America and Britain in translation from continental Europe” (Agnew and Fox, 2001:41), written by observers of the events, like the Dutch author Els de Groen’s *No Roof in Bosnia* (1997), translated into English by Patricia Crampton. However, some of the books dedicated to this theme have been translated into English from their original Bosnian or Croatian language.

### 3.1 Background

*My Childhood Under Fire* and *Zlata’s Diary* – both written in the form of a diary of a young girl’s life in the midst of war, as mentioned above – share many similarities. They both portray a picture of the life of children as war victims: the

24 Also referred to as Bosniak or Bosniac language, the name and history of this language are considered a controversial issue. It is a standardized variety of the Serbo-Croatian language, and as such was known as the official language of Bosnia and Herzegovina during the Yugoslav Federation. After the breakdown of the Yugoslav federation, it has become one of the official languages in Bosnia and Herzegovina, along with Serbian and Croatian. The first modern Bosnian grammar appeared in 2000 (Greenberg, 2004:136).
books themselves offer no discussion into the causes of the war; they only discuss the difficult conditions brought on by war and the complexity of life these conditions create for children in war-torn areas. No moral or ethical judgements are made and one sees the results of war only in the deprivation and destruction it brings. Both books also carry a clear message of pacifism and yearning for peace.

As both of these stories about war fall into the genre of autobiography, I would like to start with a brief overview of this genre and some of the issues related to it. Defined by Philippe Lejeune as “[a] retrospective prose narrative produced by a real person concerning his own existence, focusing on his individual life, in particular on the development of his personality” (Anderson, 2001:2), in an autobiography the author describes her experiences, perceived as truth about herself. In this first-person historical narrative there is a direct link between constructing a particular narrative out of memories of past events and constructing one’s own identity, as “the way in which the writer illustrates past events says much about who he thinks he is” (Porter and Wolf, 1973:5). While one can safely say that it has always been a popular genre, it should be noted that recently we have witnessed increasing interest in autobiography as literary scholars have become intensely involved in memory-related topics, from several vantage points, including the increasingly disputed accuracy of autobiographical texts. As Daniel Schacter (2002) observes, we do not remember just photographs of the past: during the process of reconstructing, these snapshots are combined with “feelings, beliefs, or even knowledge obtained after the experience. In other words, we bias our memories of the past by attributing to them emotions or knowledge we acquired after the event” (Schacter, 2002:9). In terms of the relationship between individual memories and the larger historical narrative, every
nation in the world has its own official historical narrative, which is the narrative taught in schools for making sense of history. And in post-war Bosnia and Herzegovina, children of different ethnic backgrounds learn in their schools three different versions of shared recent history in three different, though mutually intelligible languages.

Diurnal forms of autobiographical writing are said to “promise the most faithful historical record of the individual experience” (Vernon, 2005:23). Zlata Filipović also notes that diaries provide “an immediate experience of events, before the benefit of hindsight or tricks of memory can distort or influence an account” (Filipović, 2006:xiii). One definition of a testimony is provided by John Beverley who says it is a narrative “told in the first person by a narrator who is also the real protagonist or witness of the events” (2004:31). This presentations of real events are the subject of war journals and diaries. However, the realistic events of war are traumatic, and “trauma unsettles and forces us to rethink our notions of experience” (Caruth, 1995:4). Thus, Beverley acknowledges the significance of the author’s motivation to present what has been witnessed or experienced, because testimony’s legitimacy lies “not in its uniqueness… but in connection with a group or class situation marked by marginalization, oppression, and struggle” (Beverley, 2004:39).

Letters and diaries, then, represent a more individual contribution to history than standard accounts. But, publication of diaries for the general public does not come without difficulties, as they may represent “potential myths embedded in the documents they assemble” (Jolly, quoted in Vernon, 2005:155). Furthermore, “any published diary or letter collection undergoes an editing process, and editors have their own agendas” (Vernon, 2005:24). This is even
truer for translated texts, due to the additional changes that may be made to bring the source text closer to the target readers.

In the case of Halilbegovich’s translated text based on her diary, we can also clearly observe two separate voices in the narrative: one is the voice of her young self living through the experience of war; while the other is her older self looking back and reflecting on the war from a “safe” distance. The first part of her diary was published in her native language in the still besieged Sarajevo under the title Sarajevsko djetinjstvo ratom ranjeno (1994) [Sarajevo Childhood Wounded By War]. As she notes in the Introduction, Nadja “opened a notebook and began to write” (2008:9) on 31 May 1992, when she was twelve years old. Only a year later, Nadja was seriously injured by a bomb explosion. She shares these experiences in her diary, which was published the following year.

During the work on this research, I made several attempts to get in touch with the author of Zlata’s Diary, who now lives in Dublin. Unfortunately, Zlata Filipović never replied to my repeated attempts to contact her. However, although I have not conducted a personal communication, I have been able to find numerous interviews with her (printed as well as video). For the purposes of this study I have made an attempt to use the statements given for these existing interviews, as well as her Introduction to the 2006 edition of her diary. Through email communication, I contacted the English translator of the book, Christina Prebičevich-Zorić, who is based in London. I also had correspondence with Nadja Halilbegovich, the author and translator of My Childhood Under Fire: A Sarajevo Diary. All these materials help to shed light on the background and production of the book, and will help in framing my subsequent analyses.
Halilbegovic says she wrote the narrative primarily as a vehicle for self-expression driven by the “sheer need for an outlet for all the emotions of fear, anxiety and sadness I was feeling” (Halilbegovich, personal communication), but also to make some sort of a record as well as attempt to make some sense of a particularly traumatic time:

[I] couldn’t go to school or have a normal childhood so I turned to an empty notebook as a way of recording what I was seeing and trying to make some sense of the senselessness and only later dreaming that my diary would be published so that my friends who escaped Bosnia would be able to read it someday and better understand what the citizens of Sarajevo went through (Halilbegovich, personal communication).

In August 1995, Nadja escaped the war to go to the USA, but she continued to write her diary, the second volume of which was published in her native Sarajevo as Sarajevsko djetinjstvo ratom ranjeno: nesanice, sanjalice [Sarajevo Childhood Wounded by War: Insomnias, Dreamings] (1999). In 2006, Halilbegovich’s diary was published in English by Kids Can Press25, combining the two original volumes with newly written entries entitled “Looking Back”, which she “felt gave new insights into my life during the siege” (personal communication). Thus the resulting text can be said to be a layered structure with two degrees of distancing in the process of the author’s reflection, namely the first “looking back” in the second volume of the 1999 diary and the second “looking back” in the newly written entries for the 2006 edition.

Halilbegovich says she translated her diary into English to address the need for people to learn more about the war in Bosnia:

When I came to America I met many people who were interested in learning more about my experiences from the war, what happened to my

25 Published first as a hardcover edition, and then as paperback in 2008.
family, to Sarajevo, what the daily life under siege was like. This sparked my desire to publish in English (Halilbegovich, personal communication).

Her book has received wide recognition, including: Books for the Teen Age List from the New York Public Library 2007, Best Book Award in Social Studies by the Society of School Librarians International 2006, and Bronze Medal Winner of the Independent Publisher Book Award 2007. The work received two nominations: for the Norma Fleck Award and for the Golden Oak Award. It was translated into French (2007) and Indonesian (2009). In the US her book is used in a school context, with excerpts of the book appearing in Holt Elements of Literature (2009) for Grade 8 students.

After her escape from Bosnia, Nadja became a speaker sharing a message of peace that put her on the same stage with dignitaries such as Archbishop Desmond Tutu. She was featured in the book Architects of Peace (Collopy, 2002) alongside Mother Teresa, Nelson Mandela and the Dalai Lama.

Turning to the experience of Zlata Filipović, in an interview for Mother Daughter Book Club.com in February 2010, Zlata notes that she started writing the diary because she “got a very pretty notebook, and [...] saw some older girlfriends keep diaries and wanted to emulate them in that way26.” She also says that she had wanted to write a diary ever since she read the Diary of Anne Frank “as well as the fictional Diary of Adrian Mole and became familiar with the diary-writing form”.

The actual publication of the diary came incidentally to some extent, but also depended on Zlata’s desire to write, which inspired her to join the literary section of a small summer school: “One day, in summer 1992, my teacher asked if anyone was writing a diary, because UNICEF were looking for a diary of a young person to publish. I gave some parts of my diary, and they collected these all over the city, and ended up choosing one for publication, which was mine.” This publication was made by a peace activist group from Sarajevo (International Peace Centre) in only a few dozen photocopies and comprised only extracts of the original. The foreign journalists who were present in Sarajevo during the war started showing interest in it and they managed to help it get published outside of Sarajevo. This first translated publication, including the entire text of Zlata’s diary, “only happened because of the intervention on the part of the French publishers and French government immediately after my parents and I came to Paris” (Filipović, 2010, interview).

Remembering the process of publication of her diary in English, Nadja Halilbegovich notes that “the publisher had a certain vision on how long the book should be” (Halilbegovich, personal communication). Her publisher, Kids Can Press, a well-known children’s publisher in Canada, and its editors showed interest in the manuscript as soon as they saw it, but Halilbegovich and Charis Wahl, the editor of the English edition, “had agreements and disagreements on what should be included in the final product, ... but overall I was satisfied with the cooperation” (Halilbegovich, personal communication). Halilbegovich still regrets that some entries ended up being excluded from the English translation due to the editor’s intervention.
In the case of Zlata’s Diary, the publication of its English translation was followed by a book tour in Europe, the US and Canada, where Zlata found herself speaking about her experiences and “about all those who stayed behind and were not as fortunate as me to leave Sarajevo and Bosnia”. All these activities made Zlata a spokesperson and a face of the innocent victims of the Bosnian War. She was later involved in the celebration of the International Day of Peace in New York and London in 2007, and worked with Amnesty International USA. Still, Zlata maintains that she wants to “[g]et rid of [the] branding as a child of war and make [herself] into something more”\textsuperscript{27}.

On the other hand, Nadja is still a peace activist and a professional speaker for peace. Her presentations and messages cover topics such as peace and conflict, tolerance and multiculturalism, war remembrance and women’s empowerment.

Her diary brought Zlata not only safety and escape from the war, but also world acclaim. It soon resulted in many English language adaptations in different media. The book was adapted for the stage directed by Gerry Mulgrew of Communicado Productions in 2004. Zlata’s story was also featured as part of the Imperial War Museum project “Through My Eyes” (2008)\textsuperscript{28}. But immediately after its release as a book in 1995, it was accompanied by a BBC documentary movie and a music piece.

In 1993, BBC’s children’s news programme \textit{Newsround} filmed an English language documentary about Zlata and her diary in Sarajevo. The documentary was produced and directed by Marshall Corwin.\textsuperscript{29} We can also

\textsuperscript{28} http://www.throughmyeyes.org.uk/server/show/nav.23327 (accessed 24 April 2014)
\textsuperscript{29} http://www.youtube.com/watch?v=37ka-xO30ZY (accessed 26 April 2014)
consider this movie as a paratext of the book, since they are closely connected and the movie serves as a “threshold of interpretation”, to recall Genette. Whilst I will not conduct a detailed analysis here, I would suggest that Kress and van Leeuwen’s multimodal analysis could be used to examine the movie as a sequence of visual information organized in individual frames. My observation of an extract of the documentary available online has identified that it consists of two distinct and separate parts: 1) documentary footage from Sarajevo during the war; and 2) scenes with Zlata and her family.

The war-related footage dominates the online extract of the documentary, while Zlata appears in only four scenes, twice writing in her diary by candlelight (Figure 3.1), and twice in what appears to be a basement together with her parents (Figure 3.2). These two different frames can be identified as emblematic shots, because they “convey ideas that are generally greater than the sum of their parts” (Mercado, 2011:107). In the first image we see the diary in the centre, and we are invited to have a peek into this secretive personal world, while in the second shot we see the whole family. This shot in the video then slowly focuses on Zlata and her mother, leaving the father out of the frame in order to put the emphasis on women and children as the innocent victims of war.
Figure 3.1 Screenshot, Zlata’s Diary documentary 1993

Figure 3.2 Screenshot, Zlata’s Diary BBC documentary 1993
Another significant adaptation of the text in English has appeared in the UK commissioned by Mary Denniss, director of Highcliffe Junior Choir. The Choir performed\textsuperscript{30} and recorded a thirteen-minute musical piece, \textit{Zlata’s diary}\textsuperscript{31} (1995) composed for children’s voices and small orchestra or piano by Anthony Powers. The funding for this endeavour was provided by Southern Arts Board and the Foundation for Sport and the Arts. The piece consists of fourteen brief moments, which means that the text used for singing is an adaptation of the book that condenses the two years covered in the diary in not more than thirteen minutes, skipping some parts and focusing on others. Each of the smaller parts that make up the piece can be seen as representing brief diary entries, in this way preserving the structure and outlook of the book. It starts with the beginning of the war, followed immediately with the bombing and loss of children’s lives. The following ten moments give us different aspects of the life of the family during the siege, at a time when “war becomes [Zlata’s] life and Sarajevo is a dead city” (Powers, 1995). The dichotomy of ‘us’ and ‘them’ shows in the last three moments in which the composer stresses Zlata’s statement: “Our lives are so different. Yours is bright light. Ours is darkness”. Continuing to play with the image of darkness and light the end briefly offers a glimpse of the family arriving to safety in Paris, the City of Light: “Now we’re bathing in the lights of Paris...when a glimmer of this light shows in the darkness of Sarajevo, then it will be my light as well...” (Powers, 1995).

These various intermedial reworkings of \textit{Zlata’s Diary} create a rich web of intertextual reference that repackages particular experiences from the diary and

\textsuperscript{30} The first performance was given by Highcliffe Junior Choir and the Bournemouth Sinfonietta, conducted by Tamás Vásáry, at the Wessex Hall in Poole on 15 November 1995.
\textsuperscript{31} http://www.compositiontoday.com/show_video.asp?video_id=485106 (accessed 29 April 2014)
3.2 Textual analysis

I shall now turn more specifically to Zlata’s Diary, the story of a young girl writing a diary about the events and people around her as the war tears apart her home city of Sarajevo in Bosnia and Herzegovina, until she is saved and taken abroad. The story is told from the point of view of Zlata Filipović (born in 1980), who just turns 11 at the beginning of the book, and records her daily life from 1991 to 1993. Zlata escaped Sarajevo in 1993, first to Paris, and then settled in Dublin.

The chronology of the published versions of the text requires some clarification here. The first publication, Dnevnik Zlate Filipović, was issued in Sarajevo in 1993 as a photocopy of a selection of only 20 pages of Zlata’s diary. This was a very limited publication produced by the International Peace Centre, a still active non-governmental organization from Sarajevo. The publication attracted the attention of journalists from France and the UK, and with their help it was translated into French and published in Paris, as well as into English and published in London. It was only after the two translations had been published that the source text was published as a book in its “original form and language” (Kušan, 1994:219) by the Croatian publisher Znanje in Zagreb.

32 Most of the editor’s note is devoted to the explanation of the language differences and language policies of the Croatian language after the independence of Croatia in relation to Zlata’s “mother tongue” as used in the book.
Here, we can observe a situation similar to that explained by Baker, “a case of absence of the original, where the ‘translation’ was provided first, and the ‘original’ came later”\(^\text{33}\). This further stresses the importance of looking at the source and target text in a holistic way.

The story is narrated by Zlata in the first person. Zlata’s ethnic background (important, as the war was primarily fought on ethnic and religious grounds) is not exactly clearly stated in the book. In some passages she is said to be mainly Croatian; in others, she is said to be of Muslim descent. In a review for *The New York Times* (1994), Alan Riding writes that “she insists her family was mixed and not at all devout. ‘‘When the family began to mix many years ago,’ she added, ‘they stopped believing in God.’”

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Covering the period of the war in Bosnia from 1991 to 1993, more precisely the diary spans the period of 2 September 1991 to 17 October 1993. The events are mostly depicted in an urban setting, a Sarajevo neighbourhood, with occasional very short visits to the mountains. The book is written in a language appropriate for an 11–12 year old girl.

Zlata starts her diary describing a happy and carefree life. We learn that she is just starting her fifth grade, attending music lessons, English lessons, tennis, and choir. On weekends she goes on trips with her family to the countryside, and in wintertime she goes skiing in the mountains. Life is normal, filled with friends, parties, music and television. Throughout the pre-war part of the book, Zlata is presented as similar to an average pre-teenager from the ‘Western civilized’ world. Being raised in a well-off, educated family, Zlata is herself a good student and able to express herself well in writing. She notes that she enjoys watching popular music videos on the American satellite channel MTV, “Music Television” (Filipović, 1994c:3). She often watches the “American Top 20”, and “DIAL MTV”, which show the day’s most popular videos (Filipović, 1994c:3/9/21),
dreaming every night of getting Michael Jackson’s autograph (Filipović, 1994c:20). She also enjoys watching “Bugs Bunny” (Filipović, 1994c:21) and playing “Monopoly” with her friends. Everyday activities include watching American television, and reading American books.

During the war, American popular culture still prevails in Zlata’s life but in less noticeable ways. Even when Zlata has no electricity, she reads many American books. Many snipers shoot from the Holiday Inn, an American-based chain of economy hotels (Filipović, 1994c:31). She watches “Channel One”, an American television show aimed towards teenagers (Filipović, 1994c:31). Pepsi Cola and Coca-Cola, two American soft drinks, appear in her diary. Although these items may come from America, Zlata cannot experience the typical “happy, playful, and fun” American childhood. All she wants is to forget the war and resume a normal childhood.

She listens to music and reads books that are quite familiar to ‘Western’ readers of her age. As in her pre-war days, she watches music videos on MTV, Hollywood movies such as *The Witches of Eastwick* and *Top Gun*, listens to pop stars like Michael Jackson, Madonna and New Kids on the Block, idolizes supermodel Linda Evangelista, and reads ‘Western’ children’s classics such as Jules Verne’s *Captain at Fifteen*, Jack London’s *White Fang*, William Saroyan’s *Mommy I Love You*, etc. However by the time the reader reaches page 30 of her diary, Zlata is no longer a pre-teenager from the ‘Western civilized’ world, but instead she has become part of the ‘barbaric’ scenario of war and destruction played out against the background of her multicultural city of Sarajevo.
War enters the scene in the eleventh entry of the diary, when we learn of the fighting in Slovenia and Croatia (Filipović, 1994c:6-7), two other republics of the then Yugoslav federation. After the eruption of the war in neighbouring Croatia and the bombing of the famous coastal city of Dubrovnik, Zlata expresses her fears that the war may come to her hometown as well. When it does, Zlata decides to record the war and its effects. During the war many families flee Bosnia due to lack of safety and supplies. Others, including Zlata’s family, decide to stay, as they do not believe that their country will be destroyed. Zlata is left with no friends and no schooling. Her daily routine described in the pages of her diary now includes food rations, gunfire, and hiding in the basement from the frequent shelling, without running water or electricity.

Tragedy is constantly present in her life during those war years. As early as May 7, 1992, Zlata’s kindergarten friend, 11-year-old Nina is killed in a shelling. “War is something inhuman” (my emphasis), concludes Zlata (Filipović, 1994c:35), an observation that recalls Tzvetan Todorov’s characterization of barbarians as “those who deny the full humanity of others […] and] behave as if the others were not human, or entirely human” (2010:16). Furthermore, the destruction of the city on a scale that has prompted some authors to describe it as “urbicide”\(^{34}\), including the levelling of the Sarajevo post office, hospital and library, can be seen as a deliberate and systematic attempt to erase the markers of civilization, with the ultimate aim of reducing life in Sarajevo to a condition of bare and “barbaric” life:

\[^{34}\text{See for instance Bogdan Bogdanović (1993), Mélanie van der Hoorn (2009)}\]

\( Saturday, \text{ May 2, 1992 }\)

[...] That’s when we learned that the main post office (near us) was on fire and that they had kidnapped our President. [...] It was huge and...
beautiful, and now it was being swallowed up by the flames. It was disappearing. (Filipović, 1994c:42, original italics)

*Saturday, 30 May, 1992*

Dear Mimmy,
The City Maternity Hospital has burned down. (Filipović, 1994c:56, original italics)

*Thursday, September 2, 1993*

[…] The Vječnica is now a treasure trove of ashes, bricks, and the odd scrap of paper. (Filipović, 1994c:183, original italics)

Significantly, even though Zlata writes about an ethnic war, the diary makes no reference to ethnic groups except when she talks about Chetniks (a group identified as Serbian nationalists) from Pale (Filipović, 1994c:27). They are ironically referred to as the “fine gentlemen” from Pale (Filipović, 1994c:32), “those boys” (Filipović, 1994c:36), “our friends” (Filipovic, 1994:199), but also more negatively as “aggressors” (Filipović, 1994c:46), “lunatics” (Filipović, 1994c:198) and “sub-humans” (Filipović, 1994c:200), thus assigning them the role of the ‘villain’ in terms of the classification of roles proposed by classical narratology.

The role of the ‘helper’ is taken up by UNPROFOR, the peacekeeping troops from the United Nations. The UN provided the people of Sarajevo with supplies of food, water and medicines, and with little acts of bringing civilization back to the city, such as putting on a Christmas show and handing out Christmas presents to the children, with the French soldiers singing and dancing. They also transported families to safer countries, eventually taking Zlata to Paris. All of these characteristics displayed by the UN peacekeepers – openness to the other, hospitality, friendliness, equal treatment of all – are identifiable as markers of civilization (Todorov, 2010:21-23).
In terms of the intertextuality of *Zlata’s Diary*, explicit references are made to *Anne Frank’s Diary* (Filipović, 1994c:29, 171, 193). These references can be seen as part of the framing, or a way of directing us how to read the text, for they connect this text with a text about WWII, the Holocaust and the 1940s discourse of war, violence and tragedy on European soil. They also seek – if subconsciously – to increase the credibility and symbolic capital of the writer, by aligning herself with Anne Frank.

### 3.2 Translator’s interventions

After looking at images created by the text, considering source and target text together, we now turn to the specific interventions in the translated text. This section will be shorter in comparison to the previous one due to the fact that the translation was done remarkably faithfully, with just a few instances of translator’s interventions, and in this section we look at the only interventions found. The translator of the English edition, Christine Pribichevich-Zorić, is a native speaker of English who has learned Serbian/Croatian/Bosnian while living in the former Yugoslavia. The translation of *Zlata’s Diary* is her only translated book for children, among about 20 translations she has published in her forty years’ experience as a literary translator. She stresses that “as an adult, finding the right register for a voice of a thirteen year-old author and trying to make it resonate with readers young and old” is the biggest problem she encountered while translating this text (Pribichevich-Zorić, personal communication). However, Pribichevich-Zorić preserves the simple language and unconventional grammar used by Zlata in the source text. In her writing, Zlata also frequently
uses unusual capitalization for emphasis. The translator leaves these unchanged in the translated text.

However, the translator offers explanations in brackets and in footnotes, e.g. when translating “Cetniks from Pale” (1994:27) the translator adds in brackets “Serbian nationalists”, and in a footnote the geographical marker Pale is further explained as “resort outside of Sarajevo, now headquarters of the Bosnian Serbs.”

One of the most striking interventions in the translated text I could identify is the entry on September 22, 1993. The illustration (Figure 3.5) on page 169 of the facsimile of the 22.09.1993 entry runs as follows:

SRIJEDA
22.09.1993

Dear Mimmy,
Iako sam napisala da ne vjerujem da će se 21.09.'93 god. desiti nešto lijepo, ipak je u meni treperila želja da se to dogodi. Ali – badava. Politika mi i dalje zagorčava ŽIVOT!!

Dear Mimmy,
Voli te tvoja Zlata
[Dear Mimmy,
Although I have written that I don’t believe that anything nice will happen on 21.09.93, still a wish has trembled in me hoping it will happen. But – in vain. Politics continues to make my LIFE miserable!!
Dear Mimmy, loves you, yours Zlata.] (my literal translation)

35 Although I don’t have access to the original manuscript/diary, I was able to identify this one example based on an illustration included in the translated book.
In contrast, the entry in the English translation contains an additional paragraph in the middle (indicated here in italics):

Dear Mimmy,

Although I told you that I didn’t think anything good would happen on September 21, 1993, I still had a flicker of hope that it would. But it was no use.

Another D-Day has come and gone. How many have we had? A hundred? A million? How many more will there be?

Politics is making my life miserable!!

Yours, Zlata (Filipović, 1994c:191, my italics)

Although the translation often follows the capitalization as used by Zlata, here the word “ŽIVOT” (LIFE) is not written in capital letters in the translation. Additionally, the incerted sentences are mostly in the form of rhetorical questions, and are very different from the rest of the passage. This can be identified as an intervention by the editor of the book, and seems to be used to achieve a particular stylistic effect. The use of D-Day in the translation, on the other hand, offers a very distinct reference for the US readers, referring to June 6, 1944, the day when the Allied forces invaded
northern France in Normandy\textsuperscript{36}, invoking the image of a fight against Nazism to liberate Europe, thus putting greater emphasis on the scale of the destruction and the need for the Western ‘allies’ to put an end to it. This in turn enhances the chances of soliciting an empathetic response on the part of the reader.

The same entry in the Croatian language publication is equivalent to the entry in the English translation. It should be noted here that the original of the text is not the Croatian edition (1994a), but the original manuscript of Zlata’s diary\textsuperscript{37}. This allows me to conclude that besides the editors claim to follow closely the original manuscript, that the Croatian edition is in some way translated back from the English.

\subsection*{3.3 Visual paratexts}

Now we will turn to examine the visual paratexts of the translations of Zlata’s Diary, by comparing the book covers of the two different English editions and the translations in other major languages.

\textsuperscript{36} http://www.ddaymuseum.co.uk/overlord-embroidery (accessed 17 December 2014).

\textsuperscript{37} Despite my repeated attempts to get the text from the Sarajevo-based publisher, the International Peace Centre, and its director Ibrahim Spahić, this initial publication of Zlata’s diary as a facsimile copy of her actual diary, is at the moment unavailable to me.
Figure 3.6 Cover, *Zlata’s Diary* (1995) by Zlata Filipović

Figure 3.7 Cover, *Le Journal de Zlata* (1993) by Zlata Filipović
The French edition of the book was the first translation of the 20 photocopied pages of Zlata’s original diary. The cover page (Figure 3.7) of the first edition (1993) is to some extent abstract and combines text and pictures, the author’s name, the title and the name and logo of the publisher. In terms of distribution of information value along the vertical axis, the passport-format photo of young Zlata, the internationally recognizable John Lennon peace slogan and the handwritten word Sarajevo, are the three elements that appear in the realm of the ideal. We can establish a very strong vector of interaction with the young girl, who looks directly at the viewer. According to Kress and van Leeuwen there is “a fundamental difference between pictures from which represented participants look directly at the viewers’ eyes, and pictures in which this is not the case” (2006:117). The first serves to establish contact, even though on an imaginary level, creating a visual equivalent of a direct address. Furthermore, it creates an “image act” where the participant’s gaze “demands that the viewer enter into some kind of imaginary relation with him or her” (2006:118).

The logo and name of the publisher are at the bottom of the page, carrying the information aspect of the real. In terms of modality, the whole cover has a scrapbook look to it with a lot of handwritten elements, in an attempt to iconically mirror the form of the original diary. Another dominant aspect of the cover is the peace iconography which features prominently, not only in the slogan that covers part of the girl’s photo, but also in the centre of the cover, as part of the book title. Thereby it is noted as the most important piece of visual information in the cover.

Similarly, the first edition of the English language translation (1995) offers a strong imaginary relation with the young girl featured as a central element of the
cover (Figure 3.6), although the effect is strikingly different from the French version. Whereas in that version, the picture presents a decontextualized passport headshot of an unsmiling face (Figure 3.7), in the English version (Figure 3.6), by contrast, far more detail is available (note the book and doors), the face is contextualized by the rest of the body, and Zlata is half smiling, holding a book, seemingly as an invitation to read her book, in an arrangement that follows Kress and van Leeuwen’s left to right axis of viewing. Note also the clothing, which is white, as opposed to the black of the French version, and with clearly visible references to American culture emblazoned on it. The overall connotative value of the image is softer and less stark.

The element of writing has a central position in the Spanish edition of Zlata’s Diary (1995) (Figure 3.8), expressed both in the central figure’s action (note how she looks down at her writing rather than gazing at the viewer) and in the magnified and superimposed whiter words of the diary, which form a counterpoint to the dark background and which frame the head of the writer. The act of writing in this cover is closely related to the element of light. The two symmetrical candlelights put the focus on the diary, which is reflected in the golden colour of the title over the black background. The process of writing provides for the young girl (Zlata) some light in the darkness of war, making sense of a senseless world, bringing order and meaning to the chaos of the conflict. While writing under candlelight may bring associations of something done in secrecy and when no one else is around (not unlike Anne Frank’s diary, perhaps), in the context of the textual narrative discussed in section 3.1 it also marks a receding into a less civilized world of no electricity and hiding in near darkness as a result of the constant shelling.
What connects all of these early editions of Zlata’s Diary in translation is the absence of visible markers of war – although war is indirectly indexed in the French version through the use of signifiers which, whilst emphasizing peace, imply the presence of its opposite ("Give peace a chance" and the broken cross symbol). In contrast, the 2006 new revised Penguin edition in English puts the hopelessness of war in the central focus of the cover (Figure 3.3). The young girl is portrayed behind a barbed wire fence, trapped with no hope for escape. The war is also for the first time present in the title of the book, this time being changed to “A Child’s Life in Wartime Sarajevo” in contrast to “A Child’s Life in Sarajevo”. However, the viewer is “safely” on the other side of the fence. It is as
if, ten years after the war, the book cover tries to bring it back into the memory of its readers.

The inside illustrations of the book include photographs and facsimiles of the original diary, all of them important aspects of the book’s modality. Photography has in the past been closely related to realism in its perceived unity of representation and object represented. However, even without the digital possibilities of today’s photography, images created through the lens of the camera involve some degree of subjectivity. The myth of photographic truth (the notion that photographs are unaltered records and mere copies of reality) has continuously been accompanied by scepticism. The photograph can be an empirical document of what has been, but is also a “powerful evocation of the personal and political struggles of the era that encompasses this moment” (Sturken and Cartwright, 2009:20). Based on Roland Barthes’ distinction of denotative and connotative meaning, the same photograph can be a documentary evidence of objective circumstances, but it can also have culturally specific associations and meanings. This is especially important in a sequence of photographs that create an overall story, as well as in terms of the relationship of the photographs with the captions, i.e. the text used to directly describe the photograph (to “anchor” the polyvalent meaning of the image). Captions, in particular, have very important information value in children’s books, as “if we understand child readers as those who know less because they bring to the text less experience of the world than adults, then the child’s ability to move beyond the implications of the caption is equally diminished” (Kertzer, 2000:403).
The source text does not contain any photographs of Zlata. The English translation (1994c), on the other hand, is frequently supported with photographs of Zlata and her family, schoolmates and friends. The translation contains a total of 20 colour images, resulting in a multimodal text. A multimodal text combines different semiotic systems including layout and headings, images or illustrations and the text itself to create a composite whole (Kress and van Leeuwen, 2006:177-178). Seven of these images are reproductions of the original diary handwritten and assembled in its visual form by Zlata Filipović. Of the remaining 13 photographs, five come from Zlata’s family’s private collection, seven are authored by Alexandra Boulat (SIPA Press), who brought the diary with her to Paris and proposed it to the publisher, and one is by Paul Lowe (Magnum Photos). That means that more than 60% of the photographs in the translated edition have been produced not by the author of the diary but by professional photojournalists covering the war in Bosnia for international media.

One of the problems in publishing war diaries and letters, as identified by Margaretta Jolly, is the subjectivity of annotations (Jolly, quoted in Vernon, 2005:164/5). In the case of Zlata’s Diary the photos have captions. These do not come from the diary itself, but are written in the third person. The author of the captions is not identified in the credits. The captions instruct the viewer as to how to read the photos. This is particularly relevant in the photograph (Figure 3.9) showing Zlata sitting at a desk in a furnished room and going through her diary (1994a:83). The caption reads “Zlata writes at her desk even as the sound of machine guns echoes from the hills”. It is the caption that transforms this serene everyday scene of a “normal” domestic setting into an image of precarious life in a war-torn city.
I conducted a semiotic analysis of the photos based on Kress and Van Leeuwen’s model (2006). The photographs are arranged usually in diptychs, along a vertical axis. The captions are located centrally in the page, between the two photographs, or below the photograph and underlined in the case of single-photograph pages.
Spring 1991. Zlata is in the fifth grade enjoying school before the bombs start falling on Sarajevo.

War breaks out in Sarajevo. In the beginning, the arrival of the blue berets brought hope.
In the photographs from the family collection, we see 1-year old Zlata being held in her mother’s arms, 4-year old Zlata spending a weekend in the Olympic mountain peaks near Sarajevo, celebrating her fifth birthday with her friends, playing the piano by herself, and in the final one, a group photo of Zlata and her fifth-grade teacher and classmates, girls only, “enjoying school before the bombs start falling on Sarajevo” (caption, 1994c:49).

The war period in Sarajevo portrayed in the diary is covered by photos made solely by professional photojournalists. The first one, on page 49, is placed underneath the caption (Figure 3.10). The photo shows Zlata and an unidentified boy looking at a UN peacekeeper from behind a barbed wire barricade. The caption above the photo located in the centre of the page reads: “War breaks out in Sarajevo. In the beginning, the arrival of the blue berets brought hope.” The picture is taken from an oblique angle. There are several vectors formed between the represented participants: Zlata, in the left part of the photograph, is looking at the peacekeeper, who is holding a gun. In the right part of the photograph, next to Zlata, a young boy – emaciated and with a crew cut – looks neither at Zlata nor the soldier, but at something outside the picture frame to the left. Reading the information value of the elements positioned along the horizontal axis, Zlata is the “given”, because we are already familiar with her and her situation. What is new and problematic is the figure of the emaciated boy and even more so the armed peacekeeper. We only see the soldier from the back, which together with the oblique angle, and the fact that the soldier’s figure is the closest, the biggest, the most colourful, and thus the most salient, attracts the viewer’s attention and guides the viewer to view the scene primarily from the position of the blue beret. The children, on the other hand, are presented further back in the picture, not
looking directly at the viewer, as well as being physically disconnected from the soldier (and the viewer) by the barbed-wire barrier. The barbed wire along with the figure of the boy brings to mind images of concentration camps. The fact that the children are presented objectively as information to be taken in by the viewer in a disconnected and emotionless fashion sends out a message that this is the actual state of things: a concentration camp that others have created and ‘we’ as viewers are here to police and ‘bring hope’ to. This is further confirmed by an analysis of the information value of the visual elements along the vertical axis. In a way, the tension is also created by the fact that Zlata is smiling but we are unable to see the soldier’s face: we as viewers can only take her innocent smile as proof of the hope and friendship offered by the soldier. We are not able to judge his face for ourselves.

On the same page there is another image above this one forming a diptych. In that image, six children including Zlata are shown in a classroom together with their middle-aged teacher. The caption under the photo reads: “Spring 1991. Zlata is in the fifth grade enjoying school before the bombs start falling over Sarajevo.” All the children are looking directly at the viewer, thereby inviting the viewer to establish a connection with them and to identify with them. The teacher however is not looking at the viewer but at something outside of the picture to the right. In terms of the ideal/real (top to bottom) axis in this dyptich, ideally the book would like to show Zlata and the other children as being “one of us” with the viewer. In reality, they are just part of the “others” in an uncivilized country of war and ethnic cleansing that has to be fenced off from “us” in order to contain it.
Zlata carries water back to the house, and her father also helps her as they walk through the dangerous streets.
The autobiographical narrative of the story presents from the point of view of the victim the suffering that children in war endure (Figure 3.11). Some of the photos follow and complement this narrative by showing how “Zlata carries water back to the house, and her father also helps her as they walk through the dangerous streets” (Filipović, 1994:84). In the top photo, we have a closer-up shot that seems to involve the reader a little more intimately, and we have Zlata at left, as given information but having salience as the biggest element. At far right is a burned-out car, a symbol of the devastation, but whilst the car is new information, its salience is minimized: though a war-time image, then, this photo is not especially frightening. However, when we read on to the lower picture, the image of the burnt-out car (albeit a different car) is now at left as given (instead of the friendly and human Zlata in the top photo) and is given total salience; by contrast, Zlata and her father -- who as a pair function as new) -- are reduced to smaller figures in a street. The lower photo is significantly more disturbing – the long shot almost gives the feeling of them being in the sniper’s firing line, and they seem more vulnerable than in the top photo. This switch of the car from non-salient new to salient given follows the rule outlined by Kress and van Leeuwen where, as in linguistic analyses of sentence structure, new becomes given in the next sentence.

3.4 Peritext and Epitext

Besides text and photographs, the volume also contains peritext providing access to the work in the form of an introduction by the editor followed by a list of Zlata’s family and friends in the form of a cast of characters and their relations. The introduction was written by the war journalist Janine di Giovanni, and
provides additional background information about the Bosnian war and Zlata’s family. It is from the introduction that we learn of Zlata’s escape from Sarajevo in 1993, first to Paris and then to Dublin. Di Giovanni says of Zlata that “[h]er voice was very old […] she had lost her innocence” (1994c:x), and notes that Zlata “was suffering, but because she was recording the events taking place around her, she tended to see the world from a slightly detached viewpoint. It was almost as though she was watching a film in which she was a character.” (1994c:xi) In the introduction, di Giovanni also makes the case for Western interventionism as part of a moral obligation to prevent human tragedy: “her tragedy becomes our tragedy because […] we do not act” (1994:xii).

With regard to epitexts, the two most prominent reviews of Zlata’s Diary, both published in The New York Times, are markedly different in their judgment of not only the literary quality but also the validity of the diary. The first review writes of the diary as an “instant success [which] suggests that even in a world numbed by television images of daily atrocities in Sarajevo, in a Western Europe racked by guilt over its failure to halt the 21-month-old conflict in Bosnia and Herzegovina, the voice of an innocent child still carries special weight” (Riding, 1994). The second, a mere month later, finds that the diary displays an “inauthentic, posturing quality […] does not really take us beyond our raw feelings about Bosnia and Herzegovina, and it is to be counted as yet another aspect of the tragedy there that a child could have been exploited as Zlata has been […] In the high glare of publicity, you can’t see the author’s tiny flame” (Lehmann-Haupt, 1994).

In her analysis of the use of Zlata’s Diary in US curricula, Zoë Hutchinson (2011) specifically comments on the nature of the translated text itself, arguing
that the “English translation [of Zlata’s Diary] is incorporated into Anglo-American pedagogical practice and curriculum in order to reconcile American students’ experiences of cultural, racial and linguistic difference. The text is domesticated for the purpose of solving a local problem of the target language culture” (2011:12). Hutchinson goes on to explain that “the primary Anglo-American reception of Zlata Filipović’s Zlata’s Diary is one of universalization through pedagogical appropriation; cultural and linguistic difference is subordinated to textual aspects that correspond to Anglo-American values and experiences in order to reconcile American cultural and linguistic difference” (2011:13).

In conclusion, we can say that the peritext and epitext of this book offer quite contrary framing and positioning of the text in the target culture.

3.5 Conclusion

In the last decades, due to the escalation of violent conflicts across the globe, and more and more people being aware of and affected by them, war has grown to be a common subject in children’s literature, and has been given increasingly more realistic treatment:

It is already apparent that the response by children’s writers to recent conflicts is more immediate and uncompromising in its representation of the full impact of war than earlier texts that mediated the subject for the young reader. …In addressing war, children’s literature has come of age (Lathey, 2005:86).

Perhaps this is due to a notion that the generations of the 21st century must learn about war and its consequences.

However, writing about violence during war and conflict creates obvious difficulties for authors in terms of how to bring in such destructive events into the
innocent world of children who have not experienced them, although this presumed innocence of children is not to be taken without reservation in our hyper-mediated world, where children’s books are no longer the main source of real-world knowledge for young readers. As Jane Yolen, who wrote *The Devil’s Arithmetic* (1998), adapted for the big screen points out, mass media has brought conflicts to the immediate attention of everyone, including children. According to Nimon (1993), although the representation of violence and conflict in books for children is often seen as worthwhile, when these books present violence, “it is essential that they do so in ways that show the suffering caused” (Nimon, 1993:31). In this way children will learn what the consequences of using violence are and will be less likely to use it as a means for solving the conflicts they encounter in their lives. However, Nimon maintains that including violence in children’s books can only be useful when the book also presents “constructive alternatives to violence” (1993:31).

As noted earlier, it is a fact that war features prominently in translated children’s books from the Western Balkans. The publication and prominence of the English translations of these two, and other, diaries from war-torn Bosnia, can be seen as based in the rather steady presence in Anglophone children’s literature of publication of personal letters and personal narratives from the two world wars (Jolly, in Vernon, 2005:144). Their choice for publication can be said to reflect target culture thematic and genre preferences. Although the war in Bosnia ended in 1995, people are still reading this story – canonized as a modern classic – in schools in the US and England. There is something that has stayed on as a more universal message. In *Zlata’s Diary*, for instance, the fact that Zlata’s nationality is never fully identified in the book can be seen as an attempt to individualize war
commemoration, putting stress on the personal and familial rather than the national identity of the experience.

The world today is so marked by war and mass violence, where children are not spared, that the problem arises not from the presence of war and images of violence in these books, as they tend to reflect the reality of the situation; this becomes an issue only when war and violence are given the role of the sole and overarching narrative related to children’s lives in this region, thereby reducing the complexity of their lived experience to a one-dimensional account of barbarism.

The paratexts, including visual elements, accompanying the text, as well as the translator’s interventions, both as paratext and within the text, only further perpetuate and strengthen the stereotypical representation of the violent Bosnia, creating a clear distinction between ‘us’ and ‘them’, ‘Bosnia’ and ‘the Western’ reader. That said, it must be acknowledged that the source texts, too, play to and perpetuate stereotypical images.

On the other hand, it may also be said that whilst with the visuals added in the translations, there is some playing up of the images of war, and hence possibly reinforcement of stereotypes, the real thing that transforms this text is its commodification through this series of transformations – translations in the broadest sense – that take the personal diary of a young girl and package it as an industry for consumption, so that we have a documentary, a musical piece for a choir, canonization as a school curriculum set text, plus the book tours, etc. – maybe even a Hollywood movie in the future. The English interlingual translation (and the French one as well, maybe) may be seen as the first move that opens the floodgates to that possibility of commodification, where all these different re-
presentations of the diary work together to affect our understanding of and engagement with the author’s experience – so much so that the writer now wants to move on from being the poster child for a war-torn victim.
Chapter 4: Barbarian Neighbours

In this chapter we will explore the images of violence in a fictional diary narrated by a pet cat from Macedonia. As pointed out in Chapter 2, we will examine the images in the text and in the paratext, considering the source and the target texts as intrinsically connected as part of an integrated system of representation. Again, as in the previous case study, the source and the target book vary in the use of illustrations, while the translator’s interventions are minor, yet significant. The selection of the text analyzed in this chapter is by no means arbitrary: rather, it rests on the reading of this text as a contemporary attempt at self-representation by a Macedonian author.

The wars in Croatia (1991-1995) and Bosnia (1992-1995), and later in Kosovo (1998-1999), solidified the ‘Western’ image of the Western Balkans as a place of violence and irrationality. However, amidst the violent breakup of the former Yugoslavia, one of its constituting republics – Macedonia – remained relatively peaceful and stable, up until the violent conflict of 2001. As such, this newly established and independent Western Balkan state made every effort to create for itself an image that was more “westernized”, in an attempt to reinvent itself as a modern European nation, adopting western values while being at the same time rooted in the “western” stereotypes. Taking as its starting point one of the very few Macedonian children’s books in English translation, this chapter looks at the auto-image of Macedonians in the context of perceived and negatively constructed images about the violent Balkans, and their aspiration to change that reality and present a new and positive counter-image of the self. Written by the Macedonian novelist and poet Dimitar Bashevski, the children’s novel *Anya’s*
Diary was first published in 1994 in Macedonian, while its English translation by Will Firth was published in 2007 by the same publisher of the Macedonian original, Slovo.

Auto-images (or self-images) can be exported and adopted abroad as hetero-images (or images of the Other), or countries can import hetero-images from hegemonic foreign sources and internalize them as auto-images. Very often both of these will happen, in different periods in time, leading to a complex compound of contradictory counter-images, creating the “ultimate cliché about any nation, that it is a nation of contrasts” (Leerssen, 2007:343/344). In the case of the Western Balkans, mainstream western clichés about the periphery have often been adopted as self-images and internalized. On the other hand, in an attempt to reject such images and create a different identity and image, the countries in the region have each attempted different strategies at presenting themselves. After gaining their independence, each country in the Western Balkans set on its journey towards rediscovering its own national identity. In doing so, the raising of the national self-esteem was almost automatically accompanied by the devaluation of other nations, in particular those of the closest neighbours, as enemies or barbarians (Braun, 2007:267). In terms of geographical point of view, “negative characteristics are often foregrounded between neighbours with close historical or cultural relations” (Beller, 2007:396). Reflecting on this process, Bakić-Hayden developed the concept of “nesting Orientalisms” (1995), which is based on the defining of the other as the “East”. According to Bakić-Hayden, the core of this process lies in the fact that “the designation of ‘other’ has been appropriated and manipulated by those who have themselves been designated as such in orientalist

38 The book was republished as a second edition in 2003, without any changes. For the purposes of this study I am using this more recent edition.
discourse” (Bakić-Hyden, 1995:922). Within the Western Balkans, this has meant that the Slovenes were able to see themselves as more civilized than the “uncivilized” Croats; the Croats would posit themselves against their neighbours, the “wild” Serbs; whereas the Serbs would consider themselves more civilized than the Albanians, as the last shield of Europe against the Islamic invasion (Žižek, 1997). In addition, such “representational schemes based on spatial hierarchies have been internalized as essential identities because they allow and justify exclusion of the other” (Bjelić, 2011:14).

The source of this attempt at exclusion lies in one of the common hetero-images of the Balkan population as “the barbarian other”. “Barbarians are considered uncivilized brutes” (Beller, 2007:266) from the standpoint of those viewing them – the ‘spectants’, in imagological terms, for whom the represented ethnicity is “silhouetted” through the interpretation of the “represented text or discourse” in their perspectival context (Beller and Leerssen, 2007:xiv), and who in turn consider themselves as superior in civility. This negative connotation of the barbarian is predetermined in the etymological source of the ancient Greek word barbaros, used to express a particular non-Greek linguistic identity. In his recent The Fear of Barbarians (2010), Tzvetan Todorov takes a critical stance against the stereotypical representation of the others as barbarians. The French-Bulgarian narratologist, one of the key figures in the field of literary theory, defines “the West” as a group of countries “marked by fear”, directed against two other groups of countries, which he describes as countries with “appetite” and countries of “resentment” (Todorov, 2010:5). Todorov writes, that “[t]he fear of barbarians is what risks making us barbarian… we will commit a worse evil than that we initially feared” (2010:6). Arguing that only the individual who fully
recognizes the humanity of others can be called civilized, Todorov offers a typology of the defining characteristics of barbarians, as follows (2010:15-16):

a) Barbarians violate the basic laws of life in a community;

b) Barbarians systematically take up violence and war, being incapable of negotiation, and preferring to kill each other;

c) Barbarians show lack of concern for the opinion of the other;

d) Barbarians live only in families (using blood relations) and not in communities. They are unworthy of living freely, and are governed by tyrants/despots.

As with most typologies, this too might be accused of oversimplification and being based on values that are essentially socially constructed (community, family, laws of life, etc.). However, I find this typology useful because it provides a set of criteria for defining “barbarians”, an image often used to describe the part of the world known nowadays as the Western Balkans.

Having identified this typology as an appropriate tool for examining the images in Anya’s Diary, we shall first provide a short discussion of the background to the book’s production and the participants involved, before considering in more detail the text itself.

4.1 Background

In this case study, there are two key participants, the author and the translator, the author being at the same time the editor and publisher of both source and target books. Other ‘smaller’ participants are the organization funding
Dimitar Bashevski is one of the most significant contemporary authors from the Republic of Macedonia. His works have so far been translated in most of the languages in the region (Albanian, Serbian, Montenegrin and Bulgarian), and his novel *Well* (2001) was shortlisted for the international literary prize “Balkanika” in 2002. Similarly to *Anya’s Diary*, all of Bashevski’s novels are situated in an urban surrounding, in the last few decades, with stories usually revolving round the family. They are psychological novels, in which he talks about human relations, connecting the traditional and the postmodern. Though he primarily writes for adults, and *Anya’s Diary* is his only work written specifically for children, Bashevski has received the “Vanco Nikoleski” Award, the only national prize for children’s authors, conferred annually by the Macedonian Association of Writers.

Dimitar Bashevski is interested in the source of evil in many of his works for adults. The real event that happened to his family pet inspired him to further elaborate this topic in a story for children. Being located in Macedonia, but also in the broader region of the Balkans, and the writer being born and bred in the former Yugoslavia, Bashevski’s text reflects his identity and concern with violence.

Will Firth, the English translator of Bashevski’s text, is a native English speaker based in Berlin, Germany, and one of the few literary translators who translate from Macedonian into English and German. Perhaps best known for his translation of the Macedonian classical novel *Pirey* by Petre M. Andreevski, Firth also translates from Serbian, Croatian and Russian into English, and has recently
been involved in the translation of Dalkey Press anthologies of European short fiction. He was commended in 2003 by the judges of the John Dryden Translation Competition for his translation from Russian into English of *Lend the King a Hand*, a novel by Igor Hergenröther.

The translation of *Anya’s Diary* happened as a result of the previous friendship between the author and the translator. Firth approached Bashevski with the intention to translate one of his works into English, and Bashevski suggested his only work for young readers. Due to efforts by Firth, the translation of *Anya’s Diary* was financially supported by a grant from Tradukas, an association of professional translators specializing in the humanities, social sciences, culture, media and museums.

In a communication conducted with him in July 2012, Firth said that he was born and grew up in Australia, and didn’t have any family relations or roots in the Slavic speaking countries. In the early 1980s, he became interested in leftist movements and joined the Australian Communist Party. Although he left the party after two years, he still had an intense exposure to the ideas, cultures and language of the Soviet Union, building strong respect for this country. This is why he decided to study the Russian language, and (then) Serbo-Croatian was just another course at University that he took alongside Russian and German. By the end of his studies, he decided to give it a try and study Macedonian as well. An additional motive for this move, according to Firth, was the significant size of the Macedonian community in Australia. He first believed he would be working as an administrative translator, but discovered he was more satisfied when he could write in peace and, using his own fantasy and knowledge of the language, translate literature.
When describing his translation process, Firth said he preferred to translate the text without first reading it in full. In this way, he believes, the translator can take the role of the reader more easily. He also tends to communicate with his authors. He stressed that it sometimes happened that the author decided to change the original for subsequent editions, based on his comments.

Although he has mainly translated from ‘Serbo-Croatian’, Will Firth points out his motivation to increase his contribution to translations from Macedonian. However, he noted that this also depends on the willingness of Macedonian authors to cooperate on translations, as well as the availability of funding for translations, and promotion of Macedonian literature abroad.

From the above we can see that there is a strong motivation by both key participants, who were both involved in the initiation of the translation project. While the Australian translator initiated the production network and recruited the funding agency and illustrator, the Macedonian author and publisher selected the particular work for translation.

4.2 Textual analysis

My analysis of the text of Anya’s Diary will focus on images of violence, since as discussed earlier, violence is generally regarded as one of the most prevalent negative literary images and stereotypes of the Balkans, believed to be indicative of a barbarism inherent to Balkan people. More importantly, I shall analyze the occasions in which violence occurs in the novel and the metaphor of the violent neighbour. I will also look at the different attitudes towards violence revealed on these occasions, the notion of fear of violence, accepting and problematizing the notion of inherent barbarism in us and the Others. As Todorov
points out, “no culture is barbarian in itself, no people is definitely civilized; all can become either barbarian or civilized. That is what defines the human race” (Todorov, 2010:51).

Apart from the text, the very genre of the work can be seen as an attempt of the periphery to transform the negative stereotypes. Živković connects the genre of magic realism to the attempts of the periphery to “change the negative values ascribed to it and reflect it back” (2001:105). He goes on, in a later work, to explain that, “magic realism is the periphery’s self-exoticising for the consumption in the Metropolis” (Živković, 2011:75). In his novels written for adults, the author of Anya’s Diary, Dimitar Bashevski, often uses elements of the genre of magic realism. Similarly, in Anya’s Diary one can see the mundane, everyday lives of the Arbelski family presented through the eyes of a cat who writes a diary. Usually texts defined as magic realism have “a strong narrative drive, in which the recognizably realistic mingles with the unexpected and the inexplicable, and in which elements of dream, fairy-story, or mythology combine with the everyday, often in a mosaic or kaleidoscopic pattern of refraction and recurrence” (Drabble, 2000:629/630). Such elements are clearly identifiable in Anya’s Diary.

Anya’s Diary portrays the daily life of a family as seen through the eyes of their cat Anya. The narrative is structured in the form of a diary, with 50 entries dated with the day and month but without the year. The time period is September 5 to June 12 the following year, that is, from the narrator’s six-month birthday celebration to her death nine months later. However, since the text was written in 1994, we can assume that the action happens in the period 1993/94.
The events are mostly depicted in an urban setting – an apartment in the city (a high-rise in a central neighbourhood in Macedonia’s capital, Skopje) – although one short episode happens in the countryside. The story begins with the celebration of Anya’s birthday. She is six months old, and the Arbelski family with whom she lives throws a party with music, presents and a cake for her. From the beginning, therefore, we are led to see the cat as a fully-fledged member of the Arbelski family. Then we get to know her better: we learn that she is an emotional being with a need to love and be loved, who can be jealous as well as sad. Through her narrative we also learn about the Arbelski family, Sandra [Сандра] and Kosta [Коста], and their two children, the daughter Oggy [Огги] who is fourteen and her younger brother Yan [Јане]. This family shows respect and love towards all its members, as well as towards their neighbours and even total strangers, and indeed towards all beings weaker than them. During her life with the Arbelskis, Anya meets a few other people: a refugee girl from Bosnia, a boy paralyzed as a result of a car accident, and an elderly neighbour who lives alone, all of whom receive the Arbelskis’ kind and selfless help. Despite their small acts of kindness, we also sense that the Arbelskis find themselves powerless to stop the violence that surrounds them.

Because we look at things and events and people through Anya’s eyes, we not only take her as a member of this family, but also develop a close relationship with her. This is why the ending of the story cannot but come as a total surprise to the reader. The diary stops abruptly with the last entry of June 2, and the book ends with the shocking news that Anya had died a violent death: she was killed by a group of young men, neighbours of the Arbelskis. We learn the details of that bloody ordeal from an afterword written in the form of a short narrative by Kosta,
and from two letters written by Sandra. One letter is addressed to the neighbours, and the other to the Society for Protection of Animals. In both letters Sandra seeks to create a public “Shame on You!” List so that “it would go to show how much bad there can be in people, and how much of it sometimes comes out” (Bashevski, 2007:147-148). Sandra ultimately overcomes her sense of powerlessness and decides to speak out and take action against the violence, and her outcry is the author’s final message to the child readers of this book.

Before the first diary entry, however, the text starts with a short prologue, an italicized explanation of what follows, told from the focalization point of the cat Anya. In this short text we learn that the cat decides to write a diary since she had read and heard of many other different diaries and would like to give her own account of life, from a cat’s perspective. Among other mentioned diaries, we are told that Anya has read a diary “by a donkey called Andon where he describes telling two kids from another country about Macedonia” (Bashevski, 2007:5). The narrator, in this case the cat Anya, who is perplexed when the donkey exclaims it is Macedonian, says “God, since when are donkeys Macedonian?” (Bashevski, 2007:5). Thus, the cat’s diary might be interpreted as an attempt to counter the “donkey’s” description and give another perspective of “being Macedonian”.

Yet, the foreign gaze must also be taken into account. Bashevski’s text also provides several instances for self-definition and identity-formation by looking at Macedonian experiences through the eyes of ‘western’ (American and Australian) culture. The self-orientalizing discourse may be observed in Kosta’s statement that, “If things here were as orderly and civilized as in America I guess you could call it [progress]” (Bashevski, 2007:23). However, families get separated in America. One of Anya’s entries offers an extract of Dear Mr
Henshaw (1983) by Beverly Clearly. This book is also written first in the form of letters, and that switches to the form of a diary. Interestingly, the main character of this book, Leigh, has to learn to accept the things in his life that he cannot change. Another instance where we hear about “the west” is when Anya encounters Bill and his cat Tom. His brother Mirko has moved to Australia. Another neighbour, Natsa Mirska, also went to live in Australia. But, for Bashevski, nostalgia for the ‘homeland’ is an integral part of identity, as “people can’t do without memories of where they grew up” (Bashevski, 2007:57).

There are many instances of violence narrated in this novel. Using the abovementioned categorization of barbarians developed by Todorov, I have classified the examples of violence encountered in this particular book into three groups: domestic violence, community violence, and gratuitous violence.

1) Domestic violence. The next-door neighbour of the Arbelski’s abuses his wife and children. On one occasion Anya is alone at home and she hears “cruel yelling” [груби гласови] from the neighbouring apartment: “Once or twice I’ve seen Sandra listen flabbergasted. There’s a man there who yells angrily and rudely. A woman cries, children sob, and he just yells. We’d like to do something to help, but we don’t know what. Sandra says it’s hard to help people who are loud and irritable like that” (Bashevski, 2007:26, my emphasis). This in turn leaves the reader with a vicariously experienced feeling of helplessness and a sense that it is not possible to fight against violence.
2) **Community violence.** In general, many of the tenants in the building where the Arbelskis live are portrayed as selfish and with little or no respect for others. They ignore the house rules and privatize common spaces in the building. The neighbour upstairs from the Arbelskis, a woman who lives alone, always repairs and rearranges things in her flat, and in doing so she “makes noise when I [Anya] most want to sleep” (Bashevski, 2007:63). Craftsmen repeatedly come to her apartment to demolish things and install new furniture, but she never even apologizes for the noise and disturbance. The Arbelskis’ next-door neighbour “is extending his kitchen where he is not allowed to – out onto the fire escape stairs […] No one stands up to our neighbour because everyone has heard him yelling crazily […] Kosta said that the family on the other side of the hall have walled off the space where people used to put odds and ends – now it is part of their flat.” (Bashevski, 2007:94-95). This type of behaviour – uncivilized, thoroughly selfish and disrespectful of others – is again typical of barbarians as defined by Todorov: “[b]arbarians violate the basic laws of life in a community” (2012:15).

An entry dated 24 May (2007:141) depicts an encounter with a child refugee from the war in Bosnia. The little girl from Bosnia, now in a refugee camp in Macedonia, comes begging for money in order to give a memorial service for her parents who had been killed in the war in Bosnia.

‘I’m so sorry your parents died,’ Sandra said sympathetically.
‘They were murdered,’ the little girl said. Sandra was horrified. ‘Uncle Nikola and Uncle Sreten killed them.’
‘Neighbours?’ Sandra asked.
‘Yes,’ came the reply.
‘How horrible!’ Sandra exclaimed.
‘When I was little Uncle Nikola once gave me an apple from the tree in their garden,’ the girl added.
‘How can things like that happen?’ Sandra said in horror. (Bashevski, 2007:142).
In her narrative, given with complete emotional detachment, the girl describes how her parents were killed by their neighbours, friends of the family whom she knows by name. This short episode comes immediately before the last entry in the diary, which as pointed out earlier is when we learn of Anya’s violent death. Since as readers of the diary written through the cat’s perspective we tend to identify with the cat, this diary entry serves almost to foreshadow the shock, horror and dismay that overcome us when we learn that Anya has been killed gratuitously by neighbours “possessed by the urge to kill” (Bashevski, 2007:146).

The instances of violence quoted above bring to mind Todorov’s description of barbarians as “people of chaos and randomness; …unacquainted with social order” (2010:16). Showing blatant disrespect for any sense of a common good and even private property, and willfully resorting to violence to harm other human beings, are features of individuals unacquainted with life in societies organized around a common rule of law.

3) Gratuitous violence. Although mentioned only at the very end of the book, in the last four pages of the text, the violence perpetrated by young people comes as a shock to the reader. They, “a group of boys and young men, most of them eighteen and over, used a pit-bull terrier to tear apart a cat – an act of unbelievable cruelty” (Bashevski, 2007:148, my emphasis). Torture, humiliation and the infliction of suffering on others are characteristics of barbarism. The same goes for murder (Todorov, 2010:50).

Standing in contrast to all these images of violence and barbarism is the kind and noble behaviour of the Arbelski family. Kosta Arbelski, the father of the
family, “[i]s a kindly man, perhaps even noble-hearted” (Bashevski, 2007:25) and “isn’t particularly loving, but nor is he rough or rude” (Bashevski, 2007:55). He is an author and a poet, and in the text we are even presented with one of his poems (Bashevski, 2007:56). This is yet another sign of civilization, for as Todorov rightfully puts it, “works of art ... are the opposite of barbarity, even if they do not manage to prevent it” (Todorov, 2010:41).

“Practicing hospitality, even towards strangers” (Todorov, 2010:15), something which characterizes the Arbelskis, is the opposite of barbarism according to Todorov. Thus the family stands out in the novel as an ‘island’ of civilization in an overwhelming barbaric setting, just as Macedonia was for a while viewed as an ‘oasis of peace’ in the midst of the wars in Yugoslavia. It stands against the image of barbarians often ascribed to the populations of the war-mongering Western Balkans. And when Sandra takes action against the violence, and acknowledges that there is “badness in us and how much of that badness sometimes comes out from us people [лошо ... во нас и колку тоа лошо се покажува понекогаш од нас луѓето]” (Bashevski, 2003:136, *my translation and emphasis*) in a way she is, in Todorov’s words, taking a step towards civilization in that “moment when the individual [...] even becomes capable of critically scrutinizing” her own group for elements of both humanity and barbarism (Todorov, 2010:61). Kosta is a writer and a poet, just like the author of the book, Dimitar Bashevski, and his family in fact lives in the same neighbourhood as the author’s family. So, modeled upon the author’s own family, it is an image of Macedonia and of Macedonians constructed by a Macedonian author as he wants others to see them. It seeks to overthrow the others’ representation of him and to represent himself and his family as urban, hospitable,
caring, or in other words ‘civilized’ and ‘noble’. The Arbelskis are a loving family, unlike their violent neighbours. “I think we’re a harmonious family”, Anya states (Bashevski, 2007:63). The Arbelskis, as an image of the Macedonians, have come to fully accept the dominant hierarchy, and have internalized “western” dichotomies and values. In doing so they have transferred the negative stereotypes and images to those who are “lower” on the scale – their neighbours (in this case the actual national neighbours, the Serbs in Bosnia, seen through uncle Nikola and uncle Sreten; or their imaginary neighbours – those who live next to us). Through the instances of described violence we get an image of the Arbelskis as being surrounded by barbarians. The neighbours represent the symbol of the wild and cruel Balkan men, a threat to their peaceful neighbours. The threat from the neighbours is even closer than we thought. It is threatening our very own family, and they have killed one of our family members. (Although not a human being, the cat in this book, as noted above, is a full member of the Arbelski family). Sandra’s inability to stop the violence becomes a metonym of the lack of power of the Macedonian population to change the negative image of violence ascribed to them. However, not all neighbours are violent. One neighbour defies the image of the barbarian, cruel and selfish neighbour, and that is the character of Mrs. Beloska. She finds and takes care of Anya when she gets lost. The neighbour is not completely dehumanized, so barbarism does not win.

However, the violent and cruel neighbours depicted in the book are not just the non-Macedonians – they also include Macedonian neighbours, and given Sandra’s realization of the potential badness in everyone, the dichotomy could be extended further: these neighbours are in a sense symbolic instantiations or externalizations of one’s own potential for barbarism and violence. With the final
sentence written in the cat’s diary: “Life goes on and there is room for everyone under the sun” (Bashevski, 2007:149), Bashevski professes an inclusive identity which will overcome the national or ethnic boundaries. This brings to mind the actual geo-political situation of the country. After the 1990 independence, Macedonia went through an increasing process of national glorification, and later, and especially after the conflict in 2001, adopted the model of civic society. Thus, in a more political reading of Anya’s Diary it can be seen as an allegory of the need to transform the rigid national identity into a more fluid entity, related to some supranational identity, such as that of the European Union.

4.3 Translator’s interventions

The translation generally follows the original closely, and here we will discuss all of the interventions found. In the English edition of Anya’s Diary (2007), the translator Will Firth does a very accurate rendering of the images of violence, both in form and in diction. The translation creates the same feeling of shock as the source text at the levels of domestic, community and gratuitous violence. The translation also accurately presents the outcry of the Arbelski family against the violence surrounding them.

Although there are not many interventions undertaken by the translator, we can notice some instances where the voice of the translator is audible or legible. This is where the translator explains, frames or re-presents Macedonian culture through interventions in the translated text. These include, among others, footnotes, inserted descriptions/explanations, and changes in proper names of characters.
1) *Footnotes.* There are only two footnotes provided by the translator, but they are significant pieces of paratext because they situate the locality of the novel. The first footnote states that the story happens in “[a] country in south-eastern Europe bordered by Greece, Bulgaria, Serbia and Albania” (Bashevski, 2007:5). The footnote appears on the first page of the text and is probably intended to “localize” the text for the reader. But this footnote may have the unintended effect of situating the text ideologically as well, in the “south” and “east” of Europe. The other footnote serves a similar function by telling the reader that Vojvodina is “a region in former Yugoslavia, now part of Serbia” (Bashevski, 2007:44).

2) *Inserted descriptions.* The translator’s intervention is also visible in the explanatory insertions within the text. In one of these, the reader is introduced to a traditional celebration of the so-called Old New Year, or the New Year celebrated in the past. The celebration almost serves as an attempt to keep this tradition alive, but without the need to talk about differences or religion.

“Today we had a small but happy Old Year celebration. Kosta once explained that there were two calendars: an old one and a new one. Between the new and the old one there were thirteen days of difference. The New Year starts, according to the new calendar on 1 January, and the Old Year on 13 January. Generation after generation, Kosta explained, still celebrates the Old Year. [Денес имавме мала, но весела прослава на Старата година. Коста во една пригода објасни дека постоеле два календари: еден стар и еден нов. Меѓу новиот и стариот календар, разликата била 13 дни. Значи, Новата година започнува, според новиот календар на 1 јануари, а Старата, на 13
In the English translation by Firth, by introducing qualifications based on binary oppositions (‘modern’ vs. ‘old’ and ‘ours’ vs. ‘theirs’), the two celebrations are emphasized as distinct, even belonging to two very different religious traditions.

“Today we had a small but merry celebration of the ‘old New Year’. Kosta explained at one stage that there are two calendars, our modern one and an old one still used by the Orthodox Church. There are thirteen days difference between the two. Our New Year begins on 1 January, while in the old calendar it begins on 13 January. People in mainly Orthodox countries have celebrated both New Years for generations.” (Bashevski, 2007:96, my italics)

The translator’s additions shown in italics are probably aimed at helping Western readers who are presumably “non-Orthodox” and cannot be expected to know that the old calendar is used by the Orthodox Church. However, the binary opposition of “us” and “them”, introduced by the translator accentuates the distance between the source and the target culture, between the “modern” readers of the text and the “old”, traditional Macedonians represented in the text.

3) Change of proper names. Another very significant intervention on the part of the translator is the change of the characters’ names in the English edition of the book. These renaming practices can be seen in the translation of the process of giving names to Anya’s kittens. Anya gives birth to five kittens, and the children together with their parents give them names based on their physical characteristics. All but one of the names come from a specifically Macedonian context – Ali, Blagunce, Srebre, Ferdance – while one refers to an English
historical figure, namely Henry VIII. In the target text, three of the five names have been changed by the translator. Below are several in-text examples:

ST:


In Firth’s translation, the easily locally identifiable name of a political figure from Ottoman history, in the source text has been changed with a reference to Nepal: “He had a right royal time,” Sandra said. ‘Like a pampered Oriental prince,’ Kosta added, ‘the king of Kathmandu!’ ‘Well let’s call him Cat-Mandu!’ Oggy suggested,...” ( Bashevski, 2007:132, my italics). The Ottoman Albanian ruler of western Rumelia (a historical term designating the Balkans when it was part of the Ottoman Empire), may be viewed as an obvious self-representational symbol for Macedonia, symbol for the conflicting symbiosis of its European position and Ottoman inheritance. The English translation erases this symbol. The difference between Firth’s translation and the literal translation calls for a discussion for the rationale behind this change of the name that also involves a change of the geographical and geopolitical context as well. While Firth has made an excellent translating solution with a word game, the perhaps unintentional effect of the pun, however, is that the reader is farther distanced from the

39 Also called Yannena, a city in Epirus, north-western Greece (Albanian: Janinë, Turkish: Yanya).
characters in the text, and the setting is further exoticized and situated in a British colonial context.

Other characters’ names go through a similar transformation in the translated text. Local names used in the story mainly stay unchanged (e.g. some of the names of the Arbelski’s family members, like Sandra and Kosta). Some names, like those of the main characters Anya, Yan and Oggy, are changed slightly in the way they are spelled, in order to avoid difficulties of pronunciation. And other names, familiar to readers in the local culture, get changed into familiar English-language names, e.g. Иле (Ile) becomes Bill, Мацола (Macola) becomes Tom. Although this translator is highly sensitive to the source culture and tries at length to be faithful, by using this translation strategy, consciously or unconsciously, the translator assimilates elements of the Macedonian culture to the target culture, a practice which may even be seen through a postcolonial lens as a form of discursive colonization. As Tymoczko points out, the act of renaming is far from innocuous but is entangled with mechanisms of colonialism: “The replacement of a name... whether with another sound sequence or an opaque label – is a form of colonization of the self that becomes generalized as the colonization of a people” (Tymoczko, 1999:238). It is these small-scale linguistic choices that help position the text within the ideological discourse of representation.

However, we find a different situation regarding the translating of a humorous attempt in the source text, in which the author phonetically relates “hernia” with the name Henry: “The fourth one was born with a problem... hernia, so they called him Henry. Henry VIII, laughed Yan” [“Четвртиот се роди со хернија, со кила и му турија име Хенри. Хенри Осми, се насмеа Јане] (Bashevski, 2003:122). In contrast with the previous examples, where the
local names, presumably unknown to the English reader, have been replaced with more familiar names, in the translation we find that an English name very familiar to the target audience has nonetheless been changed: “What about Hercules? That’s it! ‘I’ll call him Hercules Muscle Man!’ Yan laughed.” (Bashevski, 2007:133). One wonders if this change of Henry VIII into Hercules could not perhaps be perceived as an attempt to omit a possible negative image about a historical figure from the target culture.

4.4 Visual paratexts

The original and translated books both use the same cover illustration credited to Vangel Bashevski, a relative of the author (Figure 4.1).

![Cover, Anya’s Diary](image_url)
The cover art represents a “low-modality” (Kress and van Leeuwen, 2006:171) watercolour painting of an idyllic urban scene with four cats in the foreground and a house in the background. We also see a woman’s face through one of the windows of the house.

The distribution of semiotic information along the vertical axis of the composition of the cover represents a text-image relation, wherein the upper part of the cover is occupied by the name of the author and the title of the book, while the picture is placed underneath. In such a composition the text plays the ideologically lead role (Kress and van Leeuwen, 2006:187), and the picture has a subservient role. The goal of the illustration would be to give us more information on the content of the book, or as Sonzogni puts it, “the book cover provodes the (potential) reader with a visual summary of the book’s contents” (Sonzogni, 2011:4). This is even more so, since the author’s name, title and picture are placed jointly in a frame. However, the illustration is only indirectly related to the text in the book, offering “counterpoint by juxtaposition” or “sylleptic” relation between the narrative and the visual (Nikolajeva and Scott, 2001:25). Or, using the intersemiotic interpretation employed by Sonzogni, “the relationship of integrity between the cover and the text” (2011:30) is very low. Although we see several cats, none of them resembles Anya, who is a domestic, urban cat that almost never leaves her family’s flat. Also, apart from a small animal paw print image at the back-cover, we do not presumably realise that Anya is a cat, making the connection between cats and the title even more opaque.

The cover also has no connection whatsoever to the tragic ending of the story. It represents the cats in very peaceful, relaxed postures, and the whole
picture is characterized by earth tones and a spring-like atmosphere. Notably, based on a small plate on the house wall we can see that the house is actually an atelier/gallery, and the English language inscription shows it is not even located in Skopje – the location of the story in the text. This may to some extent explain why the same cover has been used for the translated book.

The cover illustration, where three of the four cats gaze towards the viewer, constitutes a “demand-image” (Kress and van Leuween, 2006:120) and invites the viewer’s involvement requesting her/his attention through its functioning as an image act. However, it falls short of establishing a more intimate and personal relationship, since it represents a long shot. The cats, although they dominate the picture, are insignificant in size and with less power than the viewer, and demand recognition from the viewer only in a relatively detached way.

As with works discussed in earlier chapters of this thesis, such as Zlata’s Diary, here too inside illustrations appear only in the translated book. While the source book contains no illustrations, except for a black-and-white photograph of a cat with two kittens on page 122, the translation contains six inside illustrations. All illustrations have been done by Adi Firth, the translator’s sister. They give the cat anthropomorphic characteristics, showing her looking at herself in a mirror, looking through a peephole, reading from a secret diary, walking down a flight of stairs, and being in the company of a dog. The cat is the centre of the visual image in all but one of the illustrations, where we have a dog in the foreground looking at us, while the cat is in the background looking at the dog.
The first illustration that we encounter is a representation of the cat looking in a mirror at its own reflection (Figure 4.2). It refers to the first entry in Anya’s diary, when she states she is excited about her first birthday, and looks at her image in the mirror several times that day. Although we do not know whether this is the first time she sees her reflection in the mirror, the illustration can also be related to Lacan’s mechanism of construction of the self in the mirror stage, whereby the child replaces the “imaginary” state of being characterized by decentralised and self-less wholeness, through the process of coming to terms with its own reflection by another person or object and thus developing the “ego” as an integrated and centred image of the self. It is precisely through this process of extrapolating a sense of self from the mirror image of its body, that the child
enters a state of anxiety and “agressivity” arising from the realization of the incompleteness of its own body when confronted with its complete reflection. The identity thus created is one of difference, but also of an ultimate sense of incompleteness, a lack the fulfillment of which Lacan terms “desire”. As Eagleton states in his survey of Lacan’s theoretical influence on literary theory, “[in] accepting all this the child moves from the imaginary register into what Lacan calls the ‘symbolic order’: the pre-given structure of social and sexual roles and relations which make up the family and society” (Eagleton, 1996:145). In terms of our analysis, the illustration depicting Anya’s entering into the process of self-reflectivity and emergence of self-awareness thus further stresses the importance of viewing the text of Anya’s Diary as a form of self-representation and therefore a tool for identity formation, with aggressivity as its constitutional element.

![Figure 4.3 Anya’s Diary (2007:24)]
As we have seen in previous analyses above, the relationship between the “Real” and the “Ideal” is one key component of the composition of the multimodal visual image (Kress and van Leeuwen, 2006:186). This relation continues to be strongly emphasized in the inner illustrations of the translated edition of *Anya’s Diary*. In the second illustration (Figure 4.3), the cat is looking through a peephole, placed towards the top of the image, standing on her hind legs. Although firmly grounded in reality, the cat wants to get a peek at the ideal, or the cat’s supposed aspiration and desires, “sweet longing for the future” (Bashevski, 2007:25). However, this ideal and desired self is behind the closed door, which the cat cannot open, and can only peek at.

The relation between the Imaginary (“Ideal”) and the Real is again the focus of the last illustration in the English translation of *Anya’s Diary*, with the cat descending the stairs (Figure 4.4). In terms of Kress and van Leeuwen’s (2006) analysis of the information value of semiotic elements along the vertical axis, the cat walking downwards forms a strong diagonal downward vector of suggested movement from the realm of the Ideal to the sphere of the Real. The cat descends down to a reality where she is just a cat, an animal, which can be subjected to the unprovoked cruelty of others, and ultimately her violent death. This violence can also be seen through the Lacanian Real, related to the undesirable elements of the Balkan psyche and the pre-symbolic “other” Balkans.
Figure 4.4 *Anya’s Diary* (2007:143)

Figure 4.5 *Anya’s Diary* (2007:51)
One more illustration in the book stands out in terms of the representation of barbarity and cruelty. In this one the translation, however, adds another form of representation of violence, the visual representation of violence. One of the inside illustrations (Figure 4.5) depicts the cat with a presumably dead mouse in her mouth. This picture, although quite “naturalistic” in terms of representing a cat, may on a deeper level be seen as a visual depiction of cruelty, or even of a reversion from a humanized character to animal type.

4.5 Conclusion

Macedonia has been seen as “the Balkan of the Balkans” (Irvine and Gal, in Duranti, 2009:418), due to its geographical positioning in the centre of the Balkan Peninsula, and the fact that it was the last to be freed from the centuries-long Ottoman rule. Thus, Macedonia could neither claim to be the stronghold of European Christianity as in the case of Serbia and Croatia, nor to claim to have contributed to the development of European culture as in the case of Greece or Romania. Since Macedonia became an independent state in 1991, it found itself amidst violent ethnic conflicts and continued challenges from its immediate neighbouring states. However, the only future that Macedonians have seen for themselves has been towards Europe and the European Union. But, to become a member of Europe, the “Macedonian-ness” had to be redefined, or even recreated from a negative “Balkan” image to a seemingly positive “European” one.

The literary representation of Macedonian culture through translation in English helps this small and fairly unknown nation become more visible. Although the translation of Anya’s Diary (2007) was initiated by the translator
Will Firth, the final selection of the text to be translated was made by the author himself (Firth, personal communication). The translated book was moreover published by a local publisher for international audiences. All these facts confirm the assumption made at the beginning of this chapter that we are looking at a (translated) text that should be viewed as an attempt at self-representation.

However, in the translated novel we can nonetheless identify traces of Western European stereotypes usually attributed to the Balkans, including Macedonia, as auto-images of violence present in the source text. The translator, who belongs to the target culture, uses interventions in several instances, especially when translating names. Occasionally he introduces words such as “our”, “modern”, and describes the Macedonians who celebrate the Old New Year as “people in mainly Orthodox countries”. The effect, even if unintended, is that the distinction between ‘us’ and ‘them’ is even more accentuated.

It is important to stress, however, that alongside the auto-images of wild ‘Balkan’ behaviour and violence found in the source text and marginally further accentuated in the target text, Anya’s Diary (2007) also presents an image of Macedonia and Macedonians as urban, hospitable, caring, or in other words ‘civilized’, principally through the image of the Arbelski family, whose actions and final realization about the universal potential for violence in everyone, as analyzed above, are seen to overcome the evil around them. The book thus represents a Macedonian attempt to disassociate themselves from their Balkan origins. Even more importantly this civilization takes a stand against the barbarism. In this regard, it is worth noting that Firth seems deliberately to avoid the word Balkan in his location of the novel.
Furthermore, we might see the Arbelski’s neighbourhood as a metaphor for the Balkans itself, and the Arbelski family as the representation of Macedonia and Macedonians immediately after the wars that led to the dissolution of former Yugoslavia. In this way the text reproduces the idea of “nesting balkanism”, projecting negative emotions upon the family’s neighbours and community members and shifting the borders of “barbarianism” and violence outside of the family’s apartment: “Macedonian expression of resignation shows the Macedonian acceptance of the Europe-defined structure in which the Balkans and thus Macedonia find themselves in a subordinate position: Macedonia belongs to the Balkans, themselves being far away from the Western ideal” (Balalovska, 2004). According to the prominent Macedonian post-colonial literary theorist, Elizabeta Sheleva, being part of the Western Balkans brings for Macedonians acceptance of the regional identity and self-identification with the inflicted Balkan discourse of war and destruction, or voluntary self-colonization (own identity reduction) (Sheleva, 2005:57). The paratexts by the translator and the illustrator further support this concept of complex self-representation rooted in the Real, but aiming for the Ideal.

Ultimately, then, the work is an outcry against violence and barbarism, since it is our fear of barbarians that makes us barbarian, perpetuating justification for further violence (Todorov, 2010). As Anya puts it in one of her diary entries, “[E]veryone is rushing… and then they come home and hide themselves behind doors, frightened. Isn’t it because they are frightened? … Everyone is fencing themselves off, grabbing as much as they can of what doesn’t belong to them, and shutting themselves in. … No one is able to see their own misfortune under their
very nose!” (Bashevski, 2007:94-95). The only way out is to become aware of the potential for barbarity in all of us.
Chapter 5: Into the Dark Forest

So far we have looked at two case studies: 1) a non-fictional text with ‘high-modality’ photographs as illustrations, and 2) a fictional text with ‘low-modality’, black-and-white, hand drawn illustrations. However, when we talk about representation of national images in literature for children, picturebooks are probably the first to come to mind because of the way they combine both verbal and visual signs, imagined and visualized images. The focus of this chapter will be on picturebooks, and in particular, a very popular picturebook from the former Yugoslavia, whose author has often been identified as an ethnic Serb, and which has just recently been translated into English. The analysis in this chapter will look at how the two, the iconic (visual) and the conventional (verbal) signs, form a whole in this particular picturebook, comparing the images created in the original book with the images produced in the translated volume. The analyses will also shed light on the English language adaptation of the text for the stage and the changes to the cultural images that this stage adaptation entails.

Traditionally produced for the youngest audience, nowadays we do find picturebooks for older readers as well, but the majority of them still target 3 to 7 year olds. Thus, images of violence featuring in picturebooks need to be addressed with special attention. Having said this, it must be acknowledged that images of violence have been present for a long time in folklore and the fairytale tradition. A number of studies (e.g. Tatar 1987, 1992, 2004; Haase 2008; Diaz 2010) have shown that there is virtually no story in the Brothers Grimm’s fairytales produced as a picturebook which does not mention death. Today, as Vandergrigt points out, children in fact spend their lives in a ‘culture of violence’.
Some of them actually dodge rocks and bullets in war-torn regions of the world; others are barricaded in comfortable homes where they bombard themselves with the sounds and images of guns, war, and violence on television and in the games they play. In recent years there have also been an increasing number of picture books that deal with violent subject matter as means to cry out, either directly or indirectly, for a more caring, nonviolent world (Vandergrigt, 2002).

Within the scope of this research I have identified several picturebooks by Western Balkan authors available in English translation. In this chapter I will focus on a recent English translation of the classic picturebook Ježeva kućica [Hedgehog’s Little House] by Branko Ćopić, one of the most enduring children’s works from the former Yugoslavia. This book has been selected because of its very high prominence in the source culture, and somewhat more prominent visibility for the target audience, in the United Kingdom in particular.

Before going into a detailed analysis of this classic, let us briefly outline one major difference between the English translation of this classic title and a more contemporary work by arguably the most internationally renowned among these authors, Andrea Petrlik Huseinović from Zagreb, who is both an illustrator and an author of four picturebooks. Her Ciconia ciconia bijela roda [Ciconia Ciconia White Stork] (2004), translated into English by Ludwig Bauer, is one of the most popular/visited books available online at the International Children’s Digital Library40 and was published in hard copy by Kašmir Promet, a publisher based in Zagreb, in 2003. The translated picturebook was published with unchanged illustrations created by the author.

*Ciconia Ciconia* directly refers to the war in Croatia, and deals with the effects of war on people’s lives, and the devastation, sadness, displacement and

homelessness it causes. The book has brought Andrea Petrlik Huseinović worldwide recognition, receiving the Grand Prize at the Oita Biennial for Illustrations 2004. It is striking for the way in which it uses texts and illustrations equally powerfully to send a message of pacifism. This is exemplified by presenting two contrasting pages from the book. The spread (two pages) on which the text introduces and describes the war are black in colour representing the emotions related to the words (see, for instance, Fig 5.1). We see a night sky, dominated by the whiteness of the single stork and a lonely crying girl. However, there is no direct visual representation of the more violent realities of war. On the other hand, the book finishes with the words: “There was no war there anymore. I was the happiest stork in the world”, set on an orange sky with a big yellow sun and a flock of white storks returning home (Fig 5.2).

In this picturebook, similar to many of the recently translated books for children from the Western Balkans, we notice the themes of war, anger and loss. Though divided by a period of almost six decades, both Ježeva kućica and Ciconia Ciconia refer in their source texts to the theme of the homeland threatened by the violence of war. However, their English translations differ in one major respect in their treatment of this theme: while the translation of Ciconia Ciconia preserves the source-text illustrations, Hedgehog’s Home employs a new narrative framing that moves beyond the thematics of war and towards environmental issues.
Figure 5.1 *Ciconia, Ciconia* by Andrea Pertlik-Huseinović (2003)

Figure 5.2 *Ciconia, Ciconia* by Andrea Pertlik-Huseinović (2003)
5.1 Background

Recently translated into English and published in London, *Ježeva kućica* [Hedgehog’s Little House] by Branko Ćopić is one of the most famous books for children written by this ex-Yugoslav author. First published in 1949 in Zagreb by Naša Djeca and illustrated by Vilko Selan Gliha, since then the picturebook has been published numerous times by different publishers in Serbia, Bosnia, Croatia and Montenegro in approximately the original form of the text, often with different illustrations, the most recent version being the Bosnian edition published in 2011 in Sarajevo.

As one of the most popular children’s books in the (former) Socialist Federal Republic of Yugoslavia, it had been part of the school curriculum throughout the country. Many people growing up in Yugoslavia between 1950 and 1980 have learned how to read with this book, and they still share it with their children in the form of a picturebook, music CD, stage production, etc. Having said this about the book’s enduring popularity with the audience, we should also note that it was written in a country that no longer exists. After the violent breakdown of the former Yugoslavia, the book suffered a fate similar to many books by Serbian authors: in the newly independent Croatia it fell out of favour with the authorities and was dropped from the curriculum. Despite an attempt to reintroduce it in 2005, the book was not accepted in schools. One of the reasons for its “inappropriateness” for Croatian children was considered to be the fact that the original language of the book was identified as a dialect of Serbian, and significantly different from Croatian.
Figure 5.3 Cover, *Hedgehog’s Home* by Branko Ćopić (2011)
The author, Branko Ćopić [Бранко Ћопић], is an ethnic Serb from Bosnia. He was born in Hašani, in the vicinity of Bosanska Krupa, in the northwest of what is now the sovereign country of Bosnia and Herzegovina. Hašani is located at the very border between the Federation of Bosnia and Herzegovina and Republika Srpska, the two separate, constituting entities of Bosnia and Herzegovina created with the peace agreement after the Bosnian War of 1992-95. Actually, what was Ćopić’s Bosanska Krupa is now divided between the two political entities. Ćopić’s own life was also marked by war. He took an active part in World War II, having been involved in the resistance from the very beginning in 1941 to the end in 1945. The experience of these war years was to feature prominently in his writing both for adults and for children.

The selection of this work for translation was mainly based on personal interest and enthusiasm for the source text by the translator and publisher, Susan Curtis. However, the publication of the translated book was supported by the Serbian Ministry of Culture.

The publishing company Istros Books is a growing publisher from London, specialized in translating literature from the Balkans, and more broadly from Eastern Europe. Their stated mission is to change the rooted stereotypical image of Eastern Europe as “grey tower blocks and pickled cabbage […] and […] shine a light on that ‘other’ Europe and reveal its glories through the works of its greatest writers, both old and new”.

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Susan Curtis has a personal relation with the region, since she has lived and worked with Bosnian refugees in Slovenia, as well as in Croatia. During this period she learned to speak Serbo-Croatian and developed a great deal of personal and political knowledge about the Balkans.

Explaining why she decided to translate and publish this particular book, Susan Curtis says that “[t]his is a story which could be recited by almost every Yugoslav adult and child since it first appeared on the market in the 1950s, and amazingly continued to keep its popularity throughout the break-up of the country, and even survived to become part of the culture of the newly formed republics which emerged in the early 1990s” (Curtis, personal communication). But, then we should not forget that one of the reasons it did survive must be connected to it being a highly patriotic story that feeds into the nationalism of the newly established states. In its English translation, however, this patriotic notion of love towards one’s homeland is replaced with the more current issue of love and care about the environment and the natural habitat.

The new illustrations for the English edition were made by Sanja Ražček, a Croatian illustrator for children, who was born and lives in Zagreb, Croatia. She graduated from the Academy of Fine Arts in Zagreb in 2001. She has been working for the worldwide market for the last ten years and has already illustrated more than 100 books all around the world (mostly in the UK, USA, Korean and Australian markets), translated into more than a dozen languages. She has been commissioned to create illustrations for picture books published by some of the largest children’s book publishers in English, such as Random House, Scholastic, Campbell, and Child’s Play. She has illustrated some of the favorite classic English language nursery rhymes, such as Twinkle, Twinkle, Hickory Dickory

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Dock, and Humpty Dumpty. She already illustrated the Croatian version of *Hedgehog’s Home* in 2003. “I have grown up with this book which was really popular here in Croatia. It was definitely a challenge for me to make another version in different artistic technique and to see how much I have changed as an illustrator during that time”, Ražček stated in a personal communication. Although using the text as inspiration, the illustrator says she “wanted to give a bit of a modern edge to the illustrations (they are all digital) but I have also wanted to keep the traditional element by using patterns, retro furniture etc.” (Ražček, personal communication). In Ražček’s account, the publisher had quite a few comments about the first colour artwork she produced and seems to have wanted a more naturalistic overall look while emphasizing the aggressiveness of the hedgehog:

In the first picture of Hedgemond he is the “fierce hunter and proud defender”. Can he have one arm raised in the air? Can you make his spikes stick out a bit more threateningly? Can you make the bear’s shorts something a bit more ‘old-fashioned’? Maybe not orange and not spots, but criss-cross? The skies and background colours: can we make these more natural and less bright? Olive green, grey-blue, russet-pink (Ražček, personal communication).

Ražček clearly seems not to have given in to these requests, taking a different approach to the illustrations, explaining that she had wanted to create something completely different from the original: “not intentionally, but rather because I work in another media and always had my idea of that story, even when I was a child” (Ražček, personal communication).

Croatian artists were also involved in the production of the *Hedgehog’s Home* musical by Honeybear Youth Theater, which is a part of Honey-tongued Theatre Productions Ltd. The theater identifies its mission as “delving into a
treasure-trove of never-before translated plays from South-Eastern Europe, […] to help transform the cultural perception of that part of the world, [and] to become a bridge between cultures promoting the best yet-unexplored European theatre.”42

Both the publishing house and the theatre production group involved in the English translation of this work, see themselves as a “bridge” between Eastern and Western Europe, invoking a standard metaphor, if one contested by the academic TS community. They both see their mission to be about changing the stereotypes and presenting the best of the “other” culture.

Its well-defined characters and dialogue make the poem Ježeva kućica very suitable for dramatic adaptation. Thus it has been adapted and performed at theatres throughout Yugoslavia many times in different formats. For instance, in 1973 it was performed as a ballet with a libretto written by Slavko Barisić, while the 2003 musical dramatization with puppets was written by Predrag Bjelošević. Both performances were done for the Children’s Theater of Republica Srpska. It has also been put on stage twice in Zagreb, and once in Velikagorica, while a version of the story has also been adapted for the stage in Osijek, directed by Saša Anočić, in February 2010. The show in Osijek differs from the original literary work, being situated in modern times and offering children a not so “childish” take on the world. Namely, the hedgehog and the fox get drunk during their meal and the hedgehog takes part in a street fight. The theatre director Jasminka Mesarić explains that: “We read in the newspapers and see on TV today that a trio of bullies molested a hedgehog. This brutal situation we are experiencing today is reflected in the theaters for children as well.” These many modern stage

adaptations of the text have tried to break out of the wartime associations, while still retaining the violent themes but in a more contemporary context.

The English language translation of the story has been put on stage in the United Kingdom in two different settings. When translating the poem into English, Susan Curtis says that its performative character posed a particular challenge:

One of the biggest tests of the translation was performing the poem in public, which I have done in both Croatia and here in London. The story and range of characters means that it can be performed as a ‘reader’s theatre’ with a narrator and up to five additional voices. This is a story which should be read aloud, and its resonance in the English version is most satisfying (Curtis, personal communication).

Curtis commissioned the Hedgehog’s Home Opera, a professional production composed by Emily Leather and directed by Elinor Jane Moran, with set designer Andrew Miller.

The director decided to have two characters, Hedgemond the Hedgehog and Ms. Fox, played by professional actors Dario Dugandzic and Christina Gill, with Nicola Wydenbach as the teacher. The newly introduced role of the teacher is, among other things, to frame the story within a classroom setting, as a text read to the children, about a country “far away”. The story is preceded with an introduction which also frames the piece as coming from a country which has seen its fair share of wars, and a recent war, where children lost their homes.\(^{43}\) So here, rather than making cultural adjustments as in the TT of *Hedgehog’s Home*, we

\(^{43}\) Full show available as audio at https://audioboo.fm/search?utf8=%E2%9C%93&q=hedgehog%27s+home (accessed 27 July 2014).
have a conscious use of text as a foreignizing strategy, within another semiotic medium.

The musical was taken on by the Honeybear Youth Theater, and the premiere was at the Tabernacle Theatre in London on 15 December, with two performances.

The musical has a strong environmental theme, characterizing animals that have been endangered. Another theme in the centre of the musical is the issue of bullying, violence and depreciation of others, as a very prominent topic in British society. This seems to demonstrate that the themes of violence and aggression seen in stereotypical images of the Balkans actually have universal application and appeal. Also, the violence of the ST, which was toned down in TT, seems to have found a way to be re-injected in its musical adaptation, although this time as a self-image of the British society.

\[3^\text{Three scores available http://hedgehog.honey-tongued.co.uk/the-musical (accessed 27 July 2014).}\]
Figure 5.4 Photo from the *Hedgehog’s Home Opera* (9 November 2012)

Figure 5.5 Photo from *Hedgehog’s Home musical* (15 December 2013)
5.2 Textual analysis

The story told in *Hedgehog’s Home* is about a hedgehog and his fellow forest animals. The genre to which Ćopić’s text belongs is difficult to specify precisely. It combines and at the same time plays with different literary genres: poetry, drama, fairytales and fable. The text is presented as a poem, written in rhymed verse. The verse is short, almost always in five-syllable lines in four line stanzas. The whole book is divided into 13 sections or songs with different titles (Famous Hunter, Letter from Fox, Fox’s House, Night, Parting, Pursuit, Wolf, Bear, Boar, In Front of Hedgehog’s House, Three Chatterers, Hedgehog’s Response and End), and it has a narrative character. Containing more dialogue between characters, with the intention to be read aloud, the text also resembles a dramatic piece. The different animals in *Hedgehog’s Home*, the forest and home, are rich in symbolic meaning, as will be explored further below.

In terms of its genre, the narrative of *Hedgehog’s Home* can be classified as a fantasy, or more specifically a fable. Similar to the structure of a fable, *Hedgehog’s Home* takes place in a wood in which the animals can talk, have their homes and spend time together, taking on human characteristics. Again similar to a fable, the text ends with a strong moral. The story is at first sight atemporal and not located in a specific place. It may happen anywhere and at any time, which gives the story its popularity. However, as Sarah Godek notes, “fantasy, just as much as realism, is a product of and responds to cultural and historical conditions. Fantasy may depict worlds that play with time or seem to operate outside real times and places, but it is inevitably and inescapably dependent on them” (Godek, 2005:90). Thus, postwar authors may use the form of fantasy to criticize social institutions such as the state and the family. In *Hedgehog’s Home*, the image of
home can be seen as equal to homeland. This is not hidden in the context of the poetic idea, but is rather clearly stressed in the message:

Ma kakav bio moj rodni prag,
on mi je ipak mio i drag.
Prost je i skroman, ali je moj,
tu sam sloboden i gazda svoj."
(Ćopić, 1950, Ježev odgovor)

[No matter how it looks my birth place
It is still dear to me
It’s simple and humble, but it’s mine
Here I am free and my own boss.]
(my translation and emphasis)

For the child, more than anything else, home is an extension of the family (Dewan, 2004). Very often classical children’s novels will, after many adventures and challenges, end in a return home and reunion of the family. The house as a representation of home often features as a microcosm of the world. As the very title suggests, the main theme of the text Hedgehog’s Home is exactly the importance of one’s own house, no matter how modest, even poor, it may be, and even more the importance of protecting it against all evil. Thus, the text has been often classified as patriotic. As Godek writes:

In the years that followed World War II, housing was a subject on the minds of many. … But the importance of housing went beyond the need for shelter from the elements. In a social climate where nothing seemed certain, the house becomes … a symbol of stability, or at least of the appearance of stability…. It should come as no surprise then, that many postwar fantasies use houses as central images (Godek, 2005:90).

At the beginning of the story we are introduced to the main character, the hedgehog. From the very first lines, he does not appear a very friendly animal. He is described as a hunter, with three hundred spikes, being feared by all the other wild animals in the wood:
The day walks in front of him, terror is spreading, glory travels on his trail.
[Pređ njim dan hoda, širi se strava, njegovim tragom putuje slava.]
(Ćopić, 1950, Slavni lovac)

If there will be a fight along the way, I will be ready to defend what is mine.
[Ako bi usput došlo do boja, nek bude spremna obrana moja.]
(Ćopić, 1950, Lijino pismo)

Stomach as tight as a war drum.
[zategnu trbuh k'o bubanj ratni.]
(Ćopić, 1950, Kod lijine kuće)

The owl hooted its war cry:
Hold on birds, the hunt has begun!
[A sova huknu svoj ratni zov:
- Drž'te se, ptice, počinje lov!]
(Ćopić, 1950, Night)
(my translation and emphasis)

The hedgehog leaves home in order to visit the fox, who has invited him for dinner. There is a certain amount of tension in the part when the hedgehog visits the fox, since we expect that the fox is his natural enemy. However, in the narrative they seem to be good friends who get along with each other. Fox invites hedgehog to stay for the night, but he would rather return home after the meal.

‘T’was fun while it lasted, foxy my dear
I thank you so much’, says Hedgemon sincere
[…]
‘I thank you again but I cannot roam
I simply prefer my own humble home’
[…]
‘But I still prefer my dear humble home!’
[…]
‘A hedgehog’s wee house is his castle dear!’
(Ćopić, trans. Curtis, 2011, Parting)
Further on, when he reaches his home, the hedgehog continues to praise his house.

‘Lord of my own home – now this is the life!’
‘to my own dear house I will faithful be
Never exchange you, not for any fee
This humble abode is refuge so true
To my dying breath I would defend you!

(Ćopić, trans. Curtis, 2011, In Front of Hedgemond‘s house)

Although “children’s fiction concerns itself with the maturation of character, and frequently this maturation is precipitated by moving away from home” (Dewan, 2004:272), the hedgehog does not seem to change during his time away from home. On the contrary he is even surer of the importance of his home. Home for the hedgehog is also a place of origin, a place of belonging, somewhere to return to, his roots. The house of the hedgehog is most securely placed deep within the earth. The description of the home evokes an image of security and coziness. Moreover, the character of the hedgehog is not only secure in this sheltered location, but also feels content despite the modesty of his home. Through the narrative story, the reader is introduced to yet another house, that of the fox, where she and the hedgehog are having dinner. This house, though not described in as much detail as the one of the hedgehog, also brings an image of coziness and security, but also of plentitude.

On the other hand, hedgehog’s love for home is juxtaposed with the wolf’s, bear’s and boar’s position that home is replaceable and is not as important as food. They will easily leave home in exchange for food. They completely reject the joys of home:
‘Ah – home be blasted!’ Wolf scoffs at the thought
‘I’d swap mine for lamb, I count it at nought!’

“‘Ah, home is worthless, by my own snout
For one rotten pear I would give mine out!
Handful of honey is payment complete
I’ve no need of hearth to warm my great feet!”
(Ćopić, trans. Curtis, 2011, Bear)

‘His native abode! Oh what foolish pun
For a plate of food my home could be won!’

These three seem to be a threat to the home of the hedgehog. They are disappointed when they see the “ordinary” hedgehog’s home. Hedgehog’s response to that invokes the aspects of the house as a place of origin and as a privileged private domain:

‘Whatever the state of this birth place
Not one small detail I’d want to replace
Lowly and simple it does not matter
Here I am owner, lord of my manor
I’m the best hunter here, of that I have proof
And happy I’ll live under my own roof…
(Ćopić, trans. Curtis, 2011, Hedgemon’s answer)

The importance of home, so central in the lives of little children, explains the unceasing, more than six-decade-long popularity of this book, throughout the territory of the former Yugoslavia. The animals must decide between home and pleasures in life (food). Fox ultimately decides that home is a place to be valued, so she is spared from the bad ending awaiting the others. Hedgehog’s words become reality: Bear, Wolf and Boar, who have proclaimed Hedgehog a fool, end in a bad way, while Hedgehog continues to live on modestly, enjoying his freedom.
The hedgehog is a symbol of the “good”, whereas the wolf, the bear and the boar represent “the evil”. There is however a third character, that of the fox, which represents “change”. The fox is very important in the whole story, as it differs from the stereotypical representation in children’s literature. At the beginning she is cunning, manipulative and vain. During the story she takes part in the group of bullies, but by the end of the story she changes her position, undergoes a metamorphosis, and we see her as wise and just. She is neither “black” nor “white”, but rather the focus is on her transformation. The wolf, the bear and the boar, who actually are scary creatures, are told off by the hedgehog or rather are shamed by the image of them that it projects onto the outer world:

Fox listens closely to Hedgehog’s wise words
Then thinks to herself – “this mission’s absurd!”
Why now I can see that Hedgemond is right’
Says Fox to the crowd, then moves out of sight…
(Čopić, trans. Curtis, 2011, Hedgemond’s answer)

5.3 Translator’s interventions

In the translation, the image of the home is largely preserved, however with important changes in the setting as well as framing and therefore its overall suggested implications, changes achieved both by the use of words, illustrations and paratext. First I will examine the translation of the verbal narrative, before moving on to consider the other two aspects under separate sections.

The English translation preserves the same form of a narrative story, song and dialogue. In the translation, the 13 songs consist of a different number of stanzas of four lines with a rhyme-scheme of a a b b, and often (but not always) ending with a couplet. “As this is a story which contains well-formed characters and a strong story-line, the dynamic of the tale really carried me along”, the
translator, Susan Curtis, observes. “I was also not afraid of swapping things around within the verse in order for the rhyme to function, as long as the overall meaning of the whole was intact”. Explaining some of her translation choices, Curtis goes on to say:

I think this story is special because it is a tale for children which is also a long poem, and the fact that it is a translated poem must make it pretty unique. As you can imagine, the task of translating it was quite daunting, as I knew the poem in the original and decided that I wanted to keep the rhyme and rhythm at all costs. The story had been translated into Italian in about 2004, but while the translator kept the story in verses, s/he didn’t keep the rhyme and I felt that the effect had been lost. I knew that its poetic form was what made it so appealing to the ear, something which was only advanced by the fact that it had been set to music sometime in the 1960s (Curtis, personal communication).

Another important feature is the choice of names, which give additional anthropomorphic characteristics to the animals in the story. Both ‘good’ characters are given proper names, in the original Ježurka Ježič and Lisica Mica. In this way they become individualized and children can relate to them even more. On the contrary, the ‘bad’ characters, the wolf, bear and boar, do not have names. In the translation a similar pattern is followed in the case of Hedgemond Hedgehog. Changing the name of the main character to Hedgemond introduces a similar alliteration with hedgehog as Ježurka does with ‘ježič’ in the source text, however it also imports an English cultural reference, not present in the source text. Moreover, unlike more familiar English names such as Henry or Harry, the name Hedgemond (a rare English surname almost never occurring as a first name) does keep a somewhat foreignizing element, and thus can be said to represent a foreign story. On the other hand, the character of the fox, called Mica in the source text, is not given a name, making her less individualized as well as a little more distant and difficult to relate to.
Most references to war have been erased or toned down in the translation: for example, “war drum” becomes just a “drum” (At Fox’s House), while the “owl’s war cry” is transformed into a mere “hoot” (Night). The same happens with the reference to death in the final song, The Ending, where the “enemy” threatening the home gets the ultimate punishment. The end of the three negative characters is harsh: they pay for their vices with their lives – the wolf is killed by the villagers, the boar is killed by hunters and the bear is stung to death by bees. The child reader, Culley (1991) suggests, is implicitly already familiar with the conservative pattern of such narratives where good triumphs over evil, and wicked characters are punished; therefore it should not come as a big surprise when the three ‘bad’ animals get their ‘deserved’ punishment:

“The butcher wolf, his poor mother, was quickly beaten to death by peasant chase. The slothful/sluggish bear, oh, poor him bees stung to death. And the boar fell down like a pear, Killed by a hunter’s gun in winter. [Krvnika vuka, jadna mu majka umlati brzo seljačka hajka. Trapavog medu, oh, kuku, lele, do same smrti izbole pčele I divlja svinja pade k'o kruška, smače je zimus lovačka puška]”

(Ćopić, 1950, Kraj, my translation, my emphases)

The greedy old wolf, just up to no good Was chased by farmers, right out of the wood And slovenly bear with great honeyed paw Was beaten by bees till he was no more And even the boar, that horrid grunter Fell into the trap set by the hunter

We notice that in the published translation of the story the word ‘death’ is not mentioned. The only exception is the following line:

Ježurka frequently raises his glass:
To the health of the fox, and her house, and for the death of hunter’s dog Žućo.
[Ježurka često zdravicu diže: u zdravlje lije i njene kuće, za pogibiju lovčeva Žuće.]
(Ćopić, 1950, Kod lijine kuće; my translation, my emphasis)

“And regular toasts from the honored guest:
‘To fox and her home, may good luck abound
And to swift demise of hunter’s fierce hound!’”
(Ćopić, trans. Curtis, 2011, At fox’s house)

Even here, the word “death” is eschewed in favour of the higher register and thus less ‘earthy’ synonym “demise”.

In her translation, Curtis also adds another feature to the story not present in the original, based on her personal preferences and beliefs, as a teacher who prefers building up children’s vocabularies, namely “using unusual and sometimes old-fashioned words, like ‘waft’ and ‘shun’, because this reflected the fact that the text was written in the 1950s” (Curtis, personal communication).

5.4 Visual paratext

In this analysis, I will look into and compare the first original illustrations and the illustrations of the only English translation, published by Istros Books. Istros Books decided not to use any of the existing illustrators of the original, and
commissioned a new illustrator to make new illustrations for the English publication.

_Hedgehog’s Home_ has been published as a picturebook in both original and translation. According to Torben Gregersen (cited in Nikolajeva and Scott, 2001:6) in an illustrated book the text can exist independently of the illustrated story that follows a narrative, and pictures are subordinate to words. Nikolajeva and Scott (2001) expand on this preliminary categorization to include more modalities and relationships between the text and the image.

If we use their categorization of “symmetrical, complementary, expanding, counterpointing and syleptic picturebooks” (Nikolajeva and Scott, 2001:12), _Hedgehog’s Home_ falls within the most common category labeled as symmetrical, consisting of two mutually redundant narratives. Not only the translation, but also different editions of the original text (in different countries and time periods) have been published with different illustrations, making the “symmetrical” relationship dominant in all the different versions.

A general characteristic of the illustrations of both the original and the translation is that the text is “richer” than the illustrations, in the sense that the text provides a more complex sequence of events in the narrative whilst the illustrations give only snapshots of individual episodes: there is one illustration spread for each song or episode. However, this does not represent a loss in the eyes of the child reader because as Nikolajeva and Scott point out, “the child’s imaginative play does not need words for it is preverbal (imaginary in Lacanian terminology)”, so that when the pictures are dynamic “the narrative ellipses between pages can easily be filled by the reader’s imagination” (2001:194).
The illustrations involve anthropomorphised animals, as touched on above, and all the animal characters in the book are represented with illustrations. However, the only humans mentioned, the hunters, are not depicted visually.

In the translated edition, the illustrations are generally more decorative, more appealing, with bright and highly saturated colours. It is interesting to note that six of the eleven double page spreads (two more are single-page illustrations), can be seen as direct translations of the source (1950) illustrations, in that they depict the same scenes, and with the same characters and actions (Legendary Hunter, At Fox’s House, Wild Boar, In Front of Hedgemond’s House, Three Ruffians, and Hedgemond’s Answer). We see all the animals mentioned in the text, the hedgehog’s house, the forest, fox’s house during the dinner, etc. These “intertextual relations between different sets of illustrations” (Alvstad, 2008:101) create a new set of images which “contains an almost palimpsestic residue of the past illustrations” (Neather, 2014:508). However, there are a few changes that have been introduced to make the illustrations more familiar, and more culturally-specific for British readers. In particular, one that stands out is the rendering of the forest, which is no longer of high-modality and realistic, generally dark with menacing undertones, but is instead now either generally absent from the visual narrative, reduced to a single tree and some shrubs (Hedgemond’s Answer) or is a pastel-coloured meadow with brightly coloured flowers (in a similar fashion, the full moon in the source illustrations becomes a bright young moon in the target illustrations). The move in modality from a realistic-looking to an imaginary-looking landscape is also a move from “reality” to one that “accentuates the fantastic level” (Nikolajeva and Scott, 2001:206).
Figure 5.6 *Ježeva kućica*, Branko Ćopić (1950)

Figure 5.7 *Hedgehog’s Home* (2011)
As one of the main images in the book is that of home, we will look into how this image is represented in the visuals. It is a cozy underground house, with a leafy bed, and recognizable household items, like meat, coffee, and wine. However, the woods are not at all the peaceful and stable world of the house. They constitute a threat.

Although both ST and TT illustrations (figure 5.6 and 5.7) are similar in that Hedgemond is cozily lying in his bed, there are obvious differences in the representation of the home. Even at first glance the home in the English book looks more opulent: the hedgehog has a bed (although old and worn), a mat, curtains, a nice chair, a lamp and a framed portrait. In the source book, the hedgehog’s home is much simpler: the hedgehog lies on a pile of leaves on the ground, while the portrait hanging on his wall does not have a frame.

Still, the most striking difference in terms of cultural representation in the illustrations is offered by the dining scene (Figure 5.8 and Figure 5.9). While in the original we see a very simple, but traditional setting from a Serbian household, the dinner illustration in the English translation reflects a more traditional British setting, with tea, cookies and fine china. None of these features exist in the original illustration. In both pictures there is wine and meat. However, the original features the wine more prominently on the table. The same goes for the animal bones as leftovers from the dinner.
Figure 5.8 *Ježeva kućica*, Branko Ćopić (1950)

Figure 5.9 *Hedgehog’s Home*, Branko Ćopić (2011)
What we immediately notice when comparing the illustrations of the source and target books is the difference in style. Where the source text depicts the animals more realistically, exhibiting a higher level of modality, in the text the target illustrations are more romantic, rendered with much rounder lines and frequently focused in more close-up, accentuating the romanticized effect. The same can be observed of the characterization in the target text, where the words and the images used for the animals create an “ironic counterpoint” (Nikolajeva and Scott, 2001: 24) and/or ambiguity: while the wolf, boar and bear use very harsh words in their speech, they are illustrated as scared, child-like and likable creatures. In terms of the counterpoints in space and time, the English translation has responded to what is perceived as changed cultural imperatives and cultural context. For instance, in the source book, while the house is brightly lit, warm and cozy, the forest provides a strong counterpoint, emphasizing the culture/nature binary. The forest, as a setting for the plot, is represented as a dark and threatening place. The “bad” animals don’t have any clothes, except for the wolf’s boots, which serves to accentuate their animalistic (and non-human) nature. As Dewan points out, “just as the body houses the self, clothes can house the body” (Dewan, 2004:29). It should be noted that the text itself makes no mention of any clothes apart from hedgehog’s hat, which he uses to bow to his hostess. The “bad” animals are all painted in black colour, thus marking them visually as “negative”.

In summary, it can be said that it is in the translation that the words and images work more actively together to create the book’s impact. The pictures are charming and the characterization is rich since the characters’ postures and facial expressions correspond to the words describing emotions.
Figure 5.10 *Ježeva kućica*, Branko Ćopić (1950)

Figure 5.11 *Hedgehog’s Home* (2011)
Figure 5.12 *Ježeva kućica* (1950)

Figure 5.13 *Hedgehog’s Home* (2011)
5.5 Peritext and epitext

A number of paratexts help to frame the reader’s approach to the book and these show striking differences in the target text. To begin with one of several “peritexts”, covers are an important part of picturebooks, for “the narrative of a picturebook starts at the cover” (Nikolajeva and Scott, 2001:241). Both covers of the original and the translation of Ježeva kućica use as a cover illustration a representation of the hedgehog’s home, and the hedgehog at ease, relaxed and happy in its home. They simultaneously complement and emphasize the main theme of the narrative. But while in the original we see the whole house, in the translation the focus is on the hedgehog, mirroring the shift of focus from the home (country) to the individual. Moreover, the colours of the two cover illustrations are different. In line with its more environmental message, the English language cover uses more green colour.

The title in both books – which in Genette’s definition is also a paratext (1997:1) – comprises a very similar nominal phrase indicating the main character and the main theme – Ježeva kućica or Hedgehog’s Home. But if we look closely at this nominal phrase we will see that there are still differences. Firstly, in the original the word ‘kućica’ is used in the diminutive form which exists in the Serbian language, and denominates a ‘small/little house’, probably to emphasize the character’s closeness to the target audience. As it does not readily exist as a form in the English language, the meaning of ‘little’ (house) is lost from the title. However, the “home” that it has been replaced with can be said to have warmer connotations than the more matter-of-fact “house”, and it may even to some extent compensate for that loss.
The cover of the original, apart from the title, includes the name of the author in a prominent position. In the translation the name of the author is omitted (it is featured only on the book spine and the back cover, but not the front). This might be due to the fact that translated literature may be less likely to be chosen by parents and caregivers when they buy books for their children.

Figure 5.14 Cover, Ježeva kućica (1950)
A further paratext of interest here is the dedication. Picturebooks rarely have dedications. However, the English translation of *Hedgehog’s Home* is dedicated to Naomi Lewis. Explaining the reason for this dedication Susan Curtis says:

I copied out the whole original text of the poem onto my computer and then left it there for a good few years. Every time I opened the file and started to try to compose a rhyming translation, I found myself overwhelmed by the task! And then a good friend of mine – the children’s writer and critic Naomi Lewis – passed away at the age of 97, and I suddenly decided that I wanted to complete it and dedicate it to her memory. As [she was] a poet and an animal lover herself, I knew it would be most appropriate (Curtis, personal communication).

Stating that the book is dedicated to Naomi Lewis, “lover of children’s literature and defender of animals” again accentuates the environmental character of the translation.

The environmental interpretation, or rather instruction to read this story in this way, is most prominent in another “less visible but equally powerful” (Pellatt, 2013:2) paratext on the back cover of the translated book, where the blurb reads: “Hedgehog’s House is a story about caring for your natural habitat. Set in the unspoil\textit{t} environment of the forest, we find the wild creatures arguing about what home means…”.

The same theme continues throughout all the paratexts of the translated book. One of these is the endpapers or endpages, “pages glued inside the front and back covers of a book, [which] are thus the first parts of the interior of the book to be seen when the book is opened, as well as the last to be seen after the story has been read and the book is about to be closed” (Sipe and McGuire, 2006:291). As Nikolajeva and Scott emphasize, “endpapers are not merely a decoration, but convey important additional information” (Nikolajeva and Scott, 2001:248). The

\[45 \text{Parts of this were published on the Hedgehog’s Home – Children’s Opera blog (http://hedgehogshome.wordpress.com), posted by Curtis.}\]
marketing message from the back cover is further emphasized with the endpapers, which replicate the wallpaper-like pattern, also used in the background of the fox’s home, and for all three other animals, which features tree leaves. The author’s bio-note is included on the back inside cover of the English book.

Beyond these peritexts, we may also point to additional “epitexts” that likewise serve to provide additional frames of reference to target readers. “Outside In World”, a United Kingdom-based organisation “dedicated to promoting and exploring world literature and children’s books in translation”\(^46\), has provided a review of the target picturebook, stating that “[t]he translator has done an excellent job of recreating this gentle tale in English about the significance of home and caring for your natural habitat, enabling a new generation of children to enjoy the writing of one of the Balkan’s [sic] most famous writers.”\(^47\) The review further situates the book, providing the following explanation for its origin:

Despite the recent Balkan wars it has survived to become part of the culture of the newly formed republics of the early 1990s. [...] The issue of the original language of this poem is complicated in itself. The author was born in what is now Bosnia and Herzegovina and died in Belgrade, Serbia. Since the creation of the six republics they have each claimed the language as their own. The most accurate definition is Serbo-Croatian, but even this may well be disputed by some who believe the language doesn’t exist.\(^48\)

This frames the book within recent war experiences in the Balkans, and the political controversies related to the source language that are so closely tied to issues of national identity. That may be seen as going contrary to the strong tendency of the translated work towards an environmentally friendly message with a British slant. It

\(^{48}\) Ibid.
also introduces into the whole discussion something completely unrelated to the original (and translated) text, namely the Yugoslav wars of some five decades after the date of original publication.

5.6 Conclusion

Branko Ćopić’s *Ježeva kućica* is a post-war patriotic narrative, with a war-influenced language reflective of the fact that it was written in 1949. It has seen a mixture of negation as well as renewed success in light of the new rising nationalism after the Croatian war, although written by a Serbian author. As demonstrated above, the English translation of this picturebook tones down the violence in the language used, and moves the narrative away from the original patriotic message and introduces it in a new, more acceptable, environmentally conscious narrative about protecting the natural habitat, primarily through the illustrations.

The selection of the book for publication may be seen as building on the prominence of hedgehog characters in British children’s literature, ranging from Beatrix Potter’s Mrs. Tiggy-Winkle, to Rudyard Kipling, Terry Pratchett, Dick King-Smith, and others. This is partly due to the fact that hedgehogs are native to Europe, and as such have been part of European folklore stories. In most European countries, hedgehogs are believed to be hard-working no-nonsense animals. During the 1970s and 1980s, hedgehogs were used as a symbol for environmental activism throughout Europe. Consequently the English text has been framed within this modern take on the image of the hedgehog, and diverting away from the patriotic narrative which the source text is built on, so that the dark forest isn’t so dark any more.
The book has been selected for publication by a UK-based publisher and translated by a native English speaker. The translation of this picturebook offers a new representation of reality, based largely in a British cultural context. Although the target language picturebook was illustrated by a native Croatian illustrator (and thus can be seen as an act of self-representation through the visual paratext), the images follow and build on the narrative of placing the story in a British social context, as does the stage adaptation. However, the reader is occasionally, through the textual (as opposed to visual) paratexts, reminded of the cultural origin of the story in either Serbia or Yugoslavia. The paratexts also prominently place the work within the current narrative of environmental protection and natural habitat protection. However, the images that are created by the visual and aural imagination of the translated work on the stage place it within the past and the historical heritage, and a literature immersed in history. This creates an image of the Serbian people as living in the past entangled in memory of violence and war.

On the other hand, the translation makes a conscious attempt to change the cultural images of this far away and stereotypically violent country, and put it in a more acceptable, even more “cute” image, with the end effect of largely effacing the Balkan cultural images, and replacing them with British cultural images.

The text of *Ježeva kućica* has also seen many modern versions in different Western Balkan languages, which have used new illustrations (Figure 5.15 and 5.16). The covers of both of these editions can be seen as more closely related in their visual language to the English version rather than the 1950s original. This suggests that there might be a broader trend of change away from traditional illustrative practices and their more serious-looking portrayals of the characters. However, in Croatia (Zagreb: Naša djeca) the book has been republished in several

Figure 5.15 Cover, Ježeva kućica (2013, 2 edition) Belgrade: Evro-Guinti, illustrator Dragoljub Janjić.

Figure 5.16 Cover, Ježeva kućica (2014, 6 edition), illustrator Dušan Pavlić, Beograd: Kreativni centar.
Chapter 6: (Non)Violent Masculinities

One of the differences between Orientalist discourse and Balkanist discourse, according to Todorova in her *Imagining the Balkans* (2009), is the persistent depiction of the Balkans as a masculine place as opposed to the sensual and feminine Orient. The stereotypically masculinized characteristics of the Balkans lead to the creation of an image of a predominantly violent culture that legitimizes violence. The focus of this chapter and its case-study analyses will be the representation of masculinity as a hetero- and auto-image for the Western Balkans, and in particular in the case of translated young adult literature (a term already referred to in the introductory explanation of ‘children’s literature’ in Chapter 1) from Croatia. The position of Croatia within the Western Balkans has been rather unique, after becoming the first Western Balkan country to join the European Union, in June 2013. This was preceded by eight years of transformation of its political culture. This inevitably brings transformations to the nation’s self-images, which are implicitly or explicitly gendered.

For imagology scholars, “gender concerns someone’s (self)–perception as being male or female and the images of masculinity and femininity that go with it” (Verstraete, 2007:331). Rather than being biologically determined, masculine and feminine roles are socially and culturally constructed. Furthermore, they are relational concepts in that their construction is not based on the identity principle, but on the principle of difference. In the words of R. W. Connell in his book *Masculinities*, masculine and feminine roles “have meaning in relation to each other, as a social demarcation and a cultural opposition” (Connell, 1995:44). This cultural opposition is also at play in the construction of Balkan identity. According
to Todorova, Orientalist discourse “resorts to metaphors of its objects of study as female, [whereas] Balkanist discourse is singularly male” (Todorova, 1997:15). These elements can especially be witnessed in travel writings about the Balkans by foreigners, with one of the most famous examples being Rebecca West’s travel book *Black Lamb and Grey Falcon* (1941), where she represents Slavic men as markedly heterosexual with overt sexual impulses. As Bracewell points out, “much modern Western travel writing presents eastern Europe, and especially the Balkans, as a sort of a museum of masculinity: an area where men, whether revolutionaries, politicians or workers, are depicted as behaving in ways that are seen as almost exaggeratedly masculine according to the standards of the traveler.” (Bracewell, 2009:137) Some of the most prominent stereotypes used to characterise Balkan men in “Western” travel writings include “physical toughness and violence, sexual conquest and the subordination of women, guns, strong drink and moustaches” (Bracewell, 2009:137). The hypermasculinity of the Balkans is taken as an index of their backwardness or ‘lagging behind’, making the region “less modern and less ‘European’” (Bracewell, 2009:145). In this light, the Balkans can be seen as a place of suppressed European daemons: cruelty, machismo, readiness to murder, barbarism, backwardness, physical pleasures, and pollution, all of which are projected onto the nether regions of the Balkans as the binary others to civilized Europe.

### 6.1 Background

In this chapter we will look at the representation of Croatian masculinities in a novel for young adults, by a well-known Croatian author for children and adults, Miro Gavran.
Miro Gavran (b. 1961, lives in Zagreb), a famed Croatian children’s author, is internationally most well-known as a playwright whose dramatic works have been “translated into 35 languages” and performed at more than “250 theatres around the world, and have been seen by more than three million theatre-goers”49. His first works in 1983 and 1986 both treat the subject of political manipulation and the totalitarian system. After these two works, his plays took as a main concern male-female relations, often through portraying historical figures, creating a series of complex, strong and emotional female characters. He is also the only living playwright who has a festival devoted to his plays, Gavranfest, held triennially in Trnava, Slovakia. Apart from his plays, Miro Gavran has also written several novels and a collection of short stories. His adult novels have received more than twenty awards, including the Central European Time Award for entire body of work, and the European Circle Award for promotion of European values in literary works. This speaks of an author who is devoted to European values. As a proof of his commitment to such values, he was also selected to mark the celebration in Brussels on the occasion of the Croatian membership to the European Union with the performance of his play *Hotel Babylon*.

A theme very often present in his works is that of male-female relationships in the context of modern society, “in which the roles of men and women are often interchanged”50, as Gavran states himself. In an interview Gavran maintains that he “likes to write about women, since still today women’s life is more complicated than that of men. Women who want to achieve their goals face far more obstacles

then men. Life is more difficult for women, but they are more interesting characters, dramatically, romantically, in life in general”.51

Most of Gavran’s books for younger readers are young adult novels, a genre that has been gaining popularity in the English speaking literary world in recent years. Three of these works, namely Forgotten Son, Happy Days and The Teacher of My Dreams, have been translated into English by Nina H. Kay-Antoljak, who has also translated into English most of Miro Gavran’s books and plays for adults. In 2010, Gavran was among the nominees for the prestigious international Astrid Lindgren Prize for literature for children.

His early novels for children, such as Forgotten Son (1989), portray typical social “underdogs” overcoming injustice and great difficulty in their lives. Forgotten Son has been advertised as a novel for adults, but was selected for the IBBY Honor list in 2002. Both Forgotten Son and The Teacher of My Dreams are written in the form of a diary.

As both an author and a reader I like literary works which are full of emotions and humour. Children also like literary works which are emotional, and which are humorous. I also believe that the most remarkable events of one’s life, and one’s experience as a reader, happen during childhood. I believe that books for children should be of best quality, covering all topics which are part of the modern life, since when something nice or bad happens in a family, everybody in the family knows about it, including children (Gavran, personal communication).

Miro Gavran is very much aware of the importance that translation plays in promotion of his works internationally. He states that he is always involved in the selection of his books for translation in English. He is especially aware that “English is a transfer language today and very important because English

translations allow many readers from around the world to get to know one’s works” (Gavran, personal communication). However, the translations in other languages, like Bulgarian, Slovenian, Spanish, Albanian, etc. happened without his involvement. These were selected completely by the editors in the countries where they were produced.

The English translation of *The Teacher of My Dreams* happened at the author’s initiative. Miro Gavran asked a friend to create the cover for his English book, which she readily agreed to as a favour. He also identified the translator he would like for this job. Nina Kay-Antoljak was commissioned for the translation because she was the author’s friend, and he also “trusted her” and “had heard a lot of praise for her work from professors of English, and from native speakers of English who have read [his] books”.

The translator Nina Key-Antoljak is a native English speaker, and works in “Serbo-Croatian initially; now Croatian. I worked for a tour operator in London, in the head office during the winter, and as a representative in Yugoslavia during the summer season, so learning the local language was the logical thing to do.” She has so far translated around 15 books, four of which are for children: “A lot of the work I have done has been the translation of scholarly texts in Croatian that are published in journals; I also translate plays, and used to do film scripts offered for co-production” (Key-Antoljak, personal communication). In regard to the overall ideology of translation seen in the target text, Key-Antoljak has opted for a predominantly foreignization strategy which closely follows the original. She has retained the original names of characters and places, without a lot of explanations, leaving the reader defamiliarized and under the direct effect of the “foreign”.
Another interesting aspect of this book is the fact that it uses new technology for distribution. Being available on Amazon Kindle makes this book available to a mass international audience, and makes the book cheaper than hard copy and more readily available. During the two years the book has been available on Amazon Kindle the author stated that he “received very good reactions from numerous readers from different corners of the world, which makes [him] happy and confirms the good reception of his book in English” (Gavran, personal communication). The author’s online presence is also quite significant.

6.2 Textual analysis

In this chapter I will look at the presence of the characteristics and images of masculinity in Balkan literature for children or rather young adults translated into English, and especially in the treatment of such topics as adolescent heterosexuality, male bonding, courtship and marriage. Children’s, and especially young adult literature, influences young readers in their formative years and that is why it is important that we examine which are the masculine role models that are portrayed as desirable in these books in order to see how Balkan masculinities are being constructed and represented in literature. To identify these representational characteristics I will use the classification of personality traits of how men see themselves as developed by Ian Harris in *Messages Men Hear: Constructing Masculinities* (1995). Harris identifies five main models of male gender identity: caring standard bearers, providing workers, lovers, bosses, and strong macho men epitomized in rugged individuals. These main categories contain subcategories, forming 24 images of self-representation in total. However, as Harris underlines,
these images are not absolute, as “masculinity lives within a discourse that is extremely complex, containing reverse and counter discourses” (Harris, 1995:5). All of the images in the classification have destructive tendencies, but also hold moral and nurturing standards. Although we can identify certain methodological problems with this classification, namely that it tends to be rather simplified and that the ranking is culture specific, there are still many useful observations it can provide in terms of identifying particular patterns of masculinity.

In a number of the books identified in my corpus one can observe the notion of ‘hegemonic masculinity’, which R.W. Connell defines as the “configuration of gender practice which embodies the currently acceptable answer to the problem of the legitimacy of patriarchy, which guarantees (or was taken to guarantee) the dominant position of men and the subordination of women” (1995:77). Historically, ‘hegemonic masculinities’ have been predominantly present in traditional folk tales, such as the Macedonian story Silyan the Stork\(^{52}\) collected by Marko Cepenkov and translated by Michael Seraphinoff (2009), or the Croatian Tales of Long Ago\(^{53}\) (1922) written by the acclaimed children’s author Ivana Brlić-Mažuranić and translated by F.S. Copeland. However, contemporary works for children are created under different social conditions, and “in a multicultural context, gender relations have moved high on the agenda of national communities” (Verstraete, 2007:331). Thus, it is even more important to look at what types of images and messages of/about masculinities are being constructed and presented in the contemporary literature for children.

\(^{52}\) Full text available at http://www.macedonianlit.com/pdfs/books/Silyan-the-Stork.pdf (accessed 15 May 2014)
\(^{53}\) Full text available at http://ia600406.us.archive.org/7/items/croatiantalesofl00brli/croatiantalesofl00brli.pdf (accessed 27 July 2014)
War times are bound to promote “warrior” images to young men. Harris identifies this model within the “bosses” category as a model that “represents the violent side of men, where males use force to impose their wills upon the world” (Harris, 1995:129). The wars that led to the dissolution of ex-Yugoslavia, including the so-called War of Independence in Croatia (1991-1995) and the subsequent nationalistic movements helped produce in many young men a warrior-like military culture which glorified bravery, physical strength, and aggressiveness, but also discipline, patriotic feelings, and male bonding.

In Croatia, in order to express and stress its autonomy and independence from Yugoslavia, the new state needed to construct and promote the images of the new Croatian man and the new Croatian woman, a specific Croatian masculinity and femininity, which can be read in the narratives produced for young audiences. One of the authors exploring the images and representations of male and female identities in Croatian contemporary society is Miro Gavran, in particular in his plays for adults *All About Women* and *All About Men*, but also in his works for young audiences as well.

*The Teacher of My Dreams* is Miro Gavran’s latest book for children, for which the author won the Special Prize of the 2007 International Festival of Literature for Children and Young People in Sofia, Bulgaria. It is an entertaining take on an oft-heard story about a teenage boy who becomes infatuated with his young teacher. Dreaming of one day marrying her, the boy starts an online relationship with her by hiding his true identity. This love helps the boy mature, but also find his real masculinity. At the end, he grows out of his adolescent passion, and finds love in a girl his age, a long time friend, which is more socially acceptable. The narrative is given from a male point of view, and is written by a
male author and illustrated by a male illustrator, in the Croatian language. From the analysis of the text and the illustrations we can conclude that the book is directed towards a male audience. Interestingly, it has been translated by a female translator.

The portrayal of masculinity in Gavran’s book focuses on the period of male adolescence characterized by “complicated, contradictory, often paradoxical ways that highlight the difficult negotiations boys are making as they develop gendered identities within, against, or on the margins of current cultural constructions of masculinity” (Wannamaker, 2008:10). As the very title of the book suggests, the narrative offers young boys a “play with desire, to promise oneiric fantasies of success, romance and adventure” (Mallan, 2002:150). The book opens with a self-description of the novel’s main protagonist, Ivo, where we are immediately introduced to one of the major themes the author presents in this work, i.e. gender and gender relations:

The most miserable creature in this world is a fourteen-year old boy who doesn’t have a girlfriend, but has a silly mother, a foolish father and an older brother who knows everything better than he does.
Yes, that’s me – a nobody of the male gender, with a heap of hormones that are choking him and driving him mad.
I am a poor thing without any sexual experiences, surrounded by girls who are completely uninterested in us boys of their age.
Unluckily for me, there is a high school across the road from my elementary school. So now, instead of us boys in 8th grade being the main men at our school, the women preordained for us spend the breaks watching the high school men on the other side of the road.
It’s just awful! (Gavran, 2011, ch.1, Wednesday)

[“Najjadnije biće na ovome svijetu je četrnaestogodišnjak bez komada, s bedastom majkom, bedastim ocem i starijim bratom koji sve zna bolje od njega.
Da, to sam ja - nitko i ništa muškoga spola, s hrpom hormona koji me guše i dovode do ludila.
Ja sam jadno biće bez seksualnog iskustva, okružen djevojkama koje su prema nama vršnjacima potpuno nezainteresirane.
Na nesreću, preko puta moje osnovne škole nalazi se gimnazija. I sad, umjesto da mi dečki iz osemog razreda budemo glavne face u školi, naši nesuđeni komadi na velikom odmoru gledaju gimnazijalce na drugoj strani ceste.
Written exactly ten years since his last book for children, and over a decade after the Croatian War for Independence, this book can be seen as Miro Gavran’s attempt to establish a new image for Croatian young men, one that will be different from the ‘warrior’ image of the previous period. As the narrative develops we see that Ivo, the main protagonist, is in touch with his emotions, reading fiction and doing well at school. These characteristics have often been stereotypically seen as feminine, but they are also connected to the first model in Harris’s category of a “standard bearer”, i.e. the “scholar”, which is characterized by “stimulating men to do well in school and strive for academic credentials”, and values education as “key to acquiring a secure job that allows an individual to fulfil the other requirements of the male role” (Harris, 1995:56/7). This image counters that of an aggressive manliness and is a “hallmark of middle class status” (Harris, 1995:60).

The message that Ivo gets at home from his parents, though closely related to the image of “scholar”, also involves aspects of masculinity associated with the category of “bosses”, i.e. men with competitive behaviour who aspire to be leaders. Although his father does not actually serve as a role model since he is himself of a rather “modest social status”, the message Ivo continuously gets at home from his parents is one of education as key to success: “I know they [mother and father] expect me to be a real swot, and then a university student, and then a government minister, or at least the head of some eminent institution”. Ivo feels the pressure exerted on him by his mother to be the best in his school, as she believes that “a man without a degree has nothing to expect in the new world order” (Gavran, 2011, ch. 1, Wednesday). This image of male dominance, grooming men for power, can
be the image of masculinity of the older generation, who have been shaped by not only the war but also by patriarchal social structures.

In creating his own identity, however, Ivo does not follow his parents’ expectations. He finds his role models not in his parents, but among his school peers, defying and looking for new alternatives to the patriarchal masculine image. But in school he is faced with two distinct contrasting and competing images. Ivo finds inspiration in both his female Geography teacher and in his male Literature teacher. While the first one affects Ivo just by the way she looks, the latter is a real male role model. Zvonko, the Literature teacher, is at first not much of a role-model in Ivo’s description: “Zvonkec [diminutive for Zvonko, something like ‘little Zvonko’ or ‘Zvonkie’] looks retiring and shy, as if he has come out of some dusty antique shop. He has never raised his voice and his mild nature can be felt in his encounters with pupils. I think he is about thirty and he is still unmarried” (Gavran, 2011, ch. 2, Wednesday). But Zvonkec is capable of helping Ivo in matters of love, as well as discovering Ivo’s talent for theatre. We can notice that even though not explicitly articulated, Ivo observes and follows the behaviour of his male teacher. As described by Ian Harris, the ‘scholar’ message that men learn from observing other male behaviour tells them that “[a] scholar values being smart over being tough” (Harris, 1995:57). Following this message in the narrative Ivo develops and grows into a young man who denounces sports over books, and at one point, says to his male friend: “I am fed up with that karate. It’s boring. ... I am not a child anymore, I have had enough of such silly games” (Gavran, 2011, ch. 2, Tuesday). Ivo becomes more interested in literature and in showing off how smart he is. He reads Russian writers of the second half of the 19th century: Tolstoy, Dostoyevsky, Turgenev and Chekhov, then Pasternak, Bulgakov and James Joyce (whom he does
not enjoy), Umberto Eco and Gabriel García Márquez. His reading list of Croatian poets includes Antun Branko Šimić, Tin Ujević, Dobriša Cesarić, Josip Pupačić, Dubravko Horvatić and Silvije Strahimir Kranjčević. But he also reads foreign poets such as Federico García Lorca, Charles Baudelaire, Sergei Yesenin and Jacques Prévert. Even his email address becomes a symbolic indication of this transformation: “gentle.intellectual@yahoo.com”.

Stella, Ivo’s Geography teacher, also plays a part in Ivo’s identification with the “scholar” message, through her interest in men who are in touch with their emotions and interested not only in sports and sex, but in culture in general. In one of their online conversations, Stella confides in him:

The fact that I look the way I do is my greatest problem. I am approached by vain, shallow men, money-bags who want to fascinate me with their cars and flats or puffed-up pretty boys who want to impress me with their biceps and triceps. Today, the men in our city really have nothing to offer a girl who is looking for something more from life, and who is running away from banality. …. Each one of them ended up with a beer in his hand, sprawled in front of the television set, deeply engrossed in a football match as the most important thing in the world. None of them off their own bat took up some fine book and read it. Apart from sex, they were not interested in anything else. And you can’t reduce life only to sex and soccer. (Gavran, 2011, ch. 2, Tuesday)

However, Ivo’s transformation into a ‘scholar’ is not seen as completely positive by his parents. Although their explicit message is rather clearly promoting the ‘scholar’ type identification, in their own behaviour and inter-personal exchanges they both follow the patterns of ‘hegemonic masculinity’. In one of their frequent quarrels, Ivo’s parents exchange the following clearly negative remarks about the characteristics of the opposite gender: “You men have become so selfish and sensitive lately, acting in the way that women once did, in the past,’ said Mama. ‘And you women are beginning to act like men from the end of the 19th century,’ my father replied” (Gavran, 2011, ch. 3, Saturday).
In another example Ivo’s older brother Tom has a fight with his girlfriend Tina and later apologizes to her, much to his father’s dismay: “My son, you have allowed yourself to be fully castrated, like the worst possible ox. You have my sympathy, both as a human being and as a man” (ch. 2, Tuesday.) As a social arrangement which promulgates male dominance over the female, patriarchy does not allow for any power reversal.

While leadership skills, having a strong will and taking the initiative may all be thought of socially valuable characteristics, stereotyping young men into these roles ultimately serves to distance them from other, stereotypically female characteristics, such as caring and nurturing, thus constricting their full emotional development. For instance, Ivo’s best friend is Zoki, whose father has short relationships with women and for whom “[i]t’s all more for sexual recreation rather than for having a real, emotional life” (Gavran, 2011, ch. 1, Wednesday). At the same time, however, it should also be noted that the female teacher’s negative portrayal of masculinity, and the alternative set of male qualities she would prefer to it, is itself an equally stereotypical position.

In Gavran’s novel, male heterosexuality is seen not only as privileged identity, but also the only acceptable identity. When describing his best friend, Ivo says: “Zoki… is a classic romantic, as he says, a hopeless traditionalist. He believes in the institution called marriage and that a man and a woman *can only be really happy with a good partner of the opposite sex*” (Gavran, 2011, ch. 1, Wednesday, my italics). The female body in a patriarchal worldview on femininity must be kept chaste until marriage. Eva explains this clearly when she tells Ivo that “[s]exuality must be dedicated to the function of marriage and emotional connection and having family” (Gavran, 2011, ch. 2, Wednesday).
However, in the book one also finds out that marriages do not always function, as Ivo’s parents often “…start snarling at each other like savage dogs…” (Gavran, 2011, ch. 1, Wednesday) and Eva’s parents “love each other, but they compete so much about which one of them is the superior one that they need their lovers, male and female, to prove the point” (Gavran, 2011, ch. 1, Tuesday). Even Ivo’s grandmother has a very pragmatic take on marriage: “[a]fter her first husband died (my grandfather), Granny Yanya (Mama’s mother) had the ‘nose’ to sniff out a rich man who did not enjoy good health. So, only a year and a half after my grandfather’s funeral, she married some money-bags who had a house on the island of Hvar” (Gavran, 2011, ch. 1, Wednesday).

If we look at the female characters in the text we will discover a high degree of objectification as they serve just to entice, motivate or support the main male protagonist. The main feature of the new Geography teacher, Stella, is her looks: she “looked fantastic: long black hair, a wonderful face, a body like a photographer’s model, expressive pouting lips, beautiful eyes and a narrow waist. And first-class boobs: a good size 3 and, one would think, upward-looking” (Gavran, 2011, ch. 1, Thursday). When seeing her for the first time, Ivo’s only concern is that his teacher Stella is “free and unconquered”. On the other hand, Ivo’s best female friend, Eva, is said to be different to other girls. She “never shows off like most girls” and is “naturally smart”. She counters the bodily images of femininity as passive and soft. She leaves home in order to teach her parents a lesson in proper married life, deciding to “go to America to find and build [herself] a new life…” (Gavran, 2011, ch. 5, Thursday).
Another aspect of representation of masculinity in the text is the experiencing of masculinity through the male body. The aspect of desire is central to the male exclusive possession of the symbolic phallus and the phallic fantasy, according to Lacan (Eagleton, 1996:144). Having sexual experience with the opposite sex is very important for Ivo and his friends. The fact that Pavel has kissed a girl makes him superior to Ivo, although the kiss does not readily classify as a sexual experience. The lack of any sexual experience makes Ivo feel miserable:

OK, there had been a bit of grab-and-tickle with the girls in my class in Gradiška, when I was in the 6th grade, and we had felt up some of the girls in 7th grade, but that was all done in a hurry in passing. I would grab their boobs as well as I could from behind, until they pulled away and slapped my face (Gavran, 2011, ch. 1, Monday).

Patriarchal masculinity allows Ivo to view female bodies only as objects of desire. Ivo describes himself as a person obsessed with erotic fantasies, fuelled by incessant visual stimuli of “naked women [who] smile down at you at every newspaper stand”. Saturday is his happiest day of the week because that’s when his parents go out and he gets to watch German porn films on TV. Ivo is erotically “obsessed” with his Geography teacher. In class, Ivo glares at the teacher’s breasts, trying to catch a glimpse of her cleavage while she is leaning to bandage his cut hand. The following night, Ivo has an erotic fantasy about Stella and masturbates. The self-satisfaction in the absence of the female object negates its very existence. The teacher is not only reduced to a beautiful body, but her body becomes just an imagination, and an unnecessary presence.

6.3 Translator’s interventions
Women and men do not interpret the world in the same way, due to the social construction of their gender differences, argues feminist literary criticism. Thus we can expect that the difference in gender between the author, localizer and the translator will leave its marks in the text. As Sherry Simon explains in her *Gender in Translation*, “translation can accompany the work, guiding it into its relationship with its second public, and also providing a voice for the translator” (Simon, 1996:28).

The text analyzed in this section has been written by a male author, from the perspective of a male “I” speaking in the first person. We have noted that the text deals with the construction of masculinities in contemporary Croatia. However, the English translation of the text was done not only by a native Australian, but also by a woman, as briefly mentioned above. The translation, therefore, offers a possibility to look at how the female translator from a different culture deals with the masculinity aspects present in the source text.

In my communication conducted with Nina Key-Antoljak, the translator expressed her belief that Miro Gavran’s books for children do not call for any changes when translated into other languages, and into English in particular, since their message is universal, although they have been written in Croatian and have all been set in Croatia. She feels pleased with her work “since Miro Gavran has received international prizes for his writing generally, and for his children’s books, based on translated texts” (Key-Antoljak, personal communication).

However, let us look at this example from the text:

Unluckily for me, there is a high school across the road from my elementary school. So now, instead of us boys in 8th grade being the main men at our school, the women preordained for us spend the breaks watching the high
school *men* on the other side of the road. (Gavran, 2011, ch. 1, Wednesday, my italics)

[Na nesreću, preko puta moje osnovne škole nalazi se gimnazija. I sad, umjesto da mi *dečki* iz osmoga razreda budemo *glavne face* u školi, naši nesuđeni *komadi* na velikom odmoru gledaju gimnazijalce na drugoj strani ceste. (Gavran, 2013, my italics)

Unfortunately, across from my primary school there is a secondary school. And now, instead of us *guys* from eighth grade being the *hot shots* at school, our predestined *broads* look at the secondary school students across the street during the break.] *(my translation)*

In the source text, the main character’s personality, or more precisely his masculinity, is constructed through his use of language. The use of such words as “broads” to refer to females shows his sexually objectified treatment of women. From the underlined words we can see that the text in translation has been normalized, subverting the image of strong masculinity, and replacing it with a more neutral language choice. Gender-chargedloaded words such as ‘guys’ and ‘broads’ have been replaced with the words ‘men’ and ‘women’, which have lower information load in terms of the range of connotations that accrue to them. This is just one of the examples from the translation where the female translator could not – or decided not to – identify with the particular masculinity of the male, teenage protagonist. On the contrary, she furthers the intended construction of a “scholar” masculinity, a character who is smart, understanding of the world and using “proper” and non-offensive language. However, by doing this the translator flattens
the constant struggle of the character between the aspired “scholar” image and the
patriarchal, hegemonic masculinity imposed onto him by society.

6.4 Visual paratexts

The English translation of this book offers quite a contrary example from
the other books I have so far analysed in this research. In the previous examples,
the source texts have not been illustrated, but the target text contains new
illustrations. In this example, while the source text includes a dozen inside black
and white illustrations, the target text has not been illustrated, apart from the cover
of the book. Since my research focuses on the translation, or the target product
available to the target readers, my analysis of the visual paratext is therefore limited
to three book covers (Figure 6.1, 6.2 and 6.3). Following the previous textual
analysis from the aspect of representing masculinities, the same angle of analysis is
used to compound the visual semiotic analysis of the visual paratext.

The source book appears in two different covers: the first six editions all
have the same cover, while the seventh and latest edition (published in 2012, after
the English translation), has a different cover. The illustrator of both source book
covers is the Croatian children’s illustrator and graphic novelist Niko Barun. The
central theme to both covers is the act of looking, or the male “gaze”. In her article
“Visual Pleasure and Narrative Cinema”, Laura Mulvey (1975) contends that
“vision” itself is male: to look is a male prerogative, while “to-be-looked-at-ness” is
the fate of the female.
Figure 6.1 Cover, *Profesorica iz snova* (2013), seventh edition

Figure 6.2 Cover, *The Teacher of My Dreams* (2011), Kindle edition
The first cover of the source text (Figure 6.3) depicts two “represented participants”. In their multimodal discourse analysis Kress and van Leeuwen state that “when represented participants look at the viewer, vectors, formed by participants’ eyelines, connect the participants with the viewer” (Kress and van Leeuwen, 2006:117). The viewer in this case establishes contact, even if it is only on an imaginary level, with both the boy and the teacher. This creates a visual form of direct address. The look of the teacher is very seductively pouting at the participant, requesting the participant to desire her. In this way the viewer is identified as a heterosexual male, who will be attracted to the image. The framing of the lower part of the picture serves to emphasize the eyes of the young boy, which are closest to us, also as an invitation to identify with him and his gaze.
At first glance, the cover of the last, seventh edition of the source text (Figure 6.1) is very similar to the previous one, except that the main protagonists are not looking directly at the reader. However, in visual semiotic analysis “[t]here is … a fundamental difference between pictures from which represented participants look directly at the viewer’s eyes, and pictures in which this is not the case” (Kress and van Leeuwen, 2006:117). We can observe here that the connection that was established previously between the participants and the viewer is now lost, since the same two sets of eyes are not looking at the viewer any more. This cover illustration features the teacher in the centre, and in the gaze of the young boy behind her. We can also look at the teacher, but she appears to look in the distance away from the boy and us. The teacher is depicted as an object of contemplation for the boy, not as a subject. The cover represents an “offer”, “the illusion that the represented participants do not know they are being looked at, and in which the represented participants must pretend that they are not being watched” (Kress and van Leeuwen, 2006:120). While the teacher may only be looked at, the boy may himself be the bearer of the look. The viewer is again identified with the boy, or the heterosexual male, by looking at the same participant. As Stephens (2002:155) notes in a study of male desire in young adult fiction: “The male gaze is a means of both surveillance and voyeurism”: the female body is observed and scrutinized. The “frontal angle” in which the female protagonist is depicted is what Kress and van Leeuwen (2006:145) refer to as “the angle of maximum involvement”, as “[i]t is oriented towards action”.

Since the cover consists not only of the illustration, but the visual is combined with the text, which is usually the title and the name of the author, we have to look at the text as an inseparable part of the visual information targeted at
the reader-viewer. In both covers discussed so far, the name of the author and the name of the book appear very salient due to their complementary colour scheme, size and position relative to the illustration. As Kress and van Leeuwen point out, “just as rhythm creates a hierarchy of importance among the elements of temporally integrated texts, so visual weight creates a hierarchy of importance among the elements of spatially integrated texts, causing some to draw more attention to themselves than others” (Kress and van Leeuwen, 2006:202).

In its translation, the book has a new cover (Figure 6.2), which is in many ways different from the covers of the original. The illustration is not formally accredited, and in my communication with the author he clarified that this particular cover partly uses free internet images, that were assembled by an artist friend of his (Gavran, personal communication). Firstly, it is reduced to three colours and silhouettes, which makes the whole image flatter, and of lower modality, having a substantially lower level of semiotic “motivation” than the cartoon-like covers of the source text. The teacher is reduced to an outline of a female figure, a body void of any subjectivity, which is only compounded with the framing mechanism. This is a teacher “of someone’s dreams” – not a real person so much as an imaginary construct. The participants (both human and non-human) in this cover are given in contrasting colours to underscore the tension between them. The high saturation of the colours used on the cover speak of an “exuberant, adventurous, but also vulgar or garish” (Kress and van Leeuwen, 2006:233) image. The main participant, the female silhouette is given in red (traditionally a symbol of passion and lust) against a green background making it appear “heavier”. What makes it even “heavier” is the fact that it is to the left and in the foreground, overlapping the blackboard, which is reduced to a frame. While in its colour and in
its wavy flowing lines (as opposed to the angular lines of the board), the red female silhouette on contrasting green background has significant salience, if we read the illustration using the left to right distribution of visual information along a horizontal axis, we may conclude that the silhouette, placed on the left (“Given”) and within the open end of the frame, is not as important as the framed text (“New”). The materiality of the cover illustration further accentuates this notion of the relative lower importance of the silhouette itself, and the simultaneous greater importance of the material aspects of the visually presented information. Using a plain silhouette, without any decoration, makes the chalk letters used for the title and the name of the author the subject matter of this artwork. The (digitally simulated) handwritten chalk title and author’s name can also be seen to serve the representational image of the “scholar” masculinity, presented in contrast with the female representation from a dominant masculine position.

6.5 Conclusion

The English translation of Miro Gavran’s Teacher of My Dreams offers a complex and sometimes very contradictory set of images of contemporary male identity and masculinity in the Western Balkans, and specifically Croatia. It can be seen as an attempt to oppose the stereotypical picture of Balkan men as necessarily rugged individuals, who rely solely on their brute strength, and are aggressive and violent. Gavran’s novel in translation promotes a message of an emotional, intellectual and rational male role. In an interview Gavran says:

I think it best that every writer and every human being lives and works in keeping with his/her own character. It’s important to be sincere, and I cannot escape from myself. I have an exceptionally positive approach to life, I do not like violence, I do not like a great fuss, and if I have anything to say I try to say it in my plays and my novels. I have a genuine love of people, and that probably shows in the majority of my texts. I say in the majority because I have written texts in which I speak out about things that I do not like. The positive approach to life reflects itself in the positive depiction of life in my texts. I think it is important that every writer be as sincere as possible. (Gavran, 2007)

The main character, the fourteen year old Ivo, throughout the text tries to break from the constraints that frame his ways of being male, but is not able to fully disaffiliate from the cultural expectations. On the other hand, the traditional male role with traditional patriarchal values is still present in the narrative, in the form stereotypical images of adventurous male sexuality, reducing women to passive bodies, who serve the purpose to satisfy this desire. According to Harris (1995), this message is closely related and contributes to male aggression and violence.

This image of dominant masculinity in the text is further accentuated by the cover illustration of the translated book. Although the cover illustration was designed by a female illustrator (Gavran, personal communication), it still carries a stereotypical representation of the gender roles. It also employs a colour choice which makes the book distant, strange and even exotic. The very feminine shape on the cover suggests a strong, dominant masculine gaze, as an image that characterises Croatia, by the very fact that the readers are aware they are holding a Croatian book. On the contrary, the female translator of the English title occasionally moderates some of the overtly sexist language of the ST introducing more neutral and less sexually charged gender designations, with this reducing the strong masculine image about Croatia, thus furthering the attempt of the author to do so.
Chapter 7: Anthologizing the Western Balkans

In this chapter I look into the specific challenges posed by the process of creating and translating contemporary anthologies of children’s short stories in English. Translated anthologies are rather specific in that they are “different from anthologies of texts in their own language […] but the issues of representation, identity construction and politics of intervention, are of common concern” (Cheung, 2013:79). Here we will more closely look at *An Anthology of Children’s Short Stories* by **Montenegrin Authors** published in 1996, and we will also briefly look at a similar book, the *Macedonian Literature: Children’s Short Stories* published more recently, in 2011. However, both anthologies may be said to serve the same purpose, that is of contributing through the means of literary discourse to the process of nation building and the forging of a distinctive national identity. As Seruya has observed: “As for the purpose of representing a foreign culture, anthologies have certain identifiable traits, such as the canonization effect operating upon the selected authors and texts” (Seruya, 2013:172). Literary translations represent foreign cultures, and this is even more evident in anthologies that mention a particular nationality in their titles. Both anthologies analysed here are related to the nation or the national culture in their very titles: the first is entitled *Macedonian Literature: Children’s Short Stories* and the second *An Anthology of Children’s Short Stories* by **Montenegrin Authors**. Both anthologies have been compiled by local editors, and translated by local translators. Thus, similarly to other texts analysed in the previous chapters, these two collections can be seen (and analysed) as attempts at self-representation. They both “assert the right of self-representation as a personal act of resistance against subjugation and hegemony”, while at the
same time problematizing that self-representation in terms of “the ‘national self’ that is being represented, and [...] avoid[ing] the trap of creating a master narrative of the self-same and ensure real representativeness of the variety of cultural identities comprising any national culture” (Cheung, 2013:82).

Arguably the most culturally representative of all literary forms, anthologies are a “collection of flowers”\textsuperscript{55}: what the anthologist(s) views to be the best or most characteristic works in a given field are put together in a single or multiple volumes, with the intended effect “to stabilize or revolutionize received ways of behaviour or conventional perspectives” (Essmann and Frank, 1991:66). Not unlike museum collections, anthologies select, exhibit and arrange texts of cultural importance in an “attempt to give structure to (a branch of) culture” (Essmann and, Frank 1991:66). With this in mind, compiling an anthology and presenting it can also be said to include “processes of cultural identity formation” (Seruya et. al., 2013:1). Therefore, any thorough investigation of national representation and circulation of cultural images must necessarily include anthologies of national literature in translation. In particular, it should focus on questions such as what mechanisms are guiding the selection of these anthological texts and what criteria are applied in order to ensure their “representativeness”. As representations of a particular culture, anthologies operate on the principles of inclusion and simultaneous exclusion. In their attempt to display “the best” of a nation’s literature, be it a foreign culture or their own culture, anthologies may easily reflect the stereotypes and prejudices that are part of the hegemonic apparatus, and “good anthologies ought to resist extra-literary manipulation and oppose the spreading of prejudices and stereotypes” (Kittel, 1995:xix). When analysing anthologies, one

\textsuperscript{55} The etymology of the term ‘anthology’ evolved from the Greek \textit{anthos} with the meaning of flowers, and \textit{logia} or collection (OED).
therefore must examine them from multiple perspectives and pay attention not only to what has been included in the anthology, but also to what has necessarily been left out of it, in terms of the overall field or a particular form of national literature that the anthology aspires to represent.

As with any complex system, an anthology is more than a mere sum of its parts: “it is produced, edited, published and received as a *mixtum compositum*\(^{56}\) whose assembled parts have entered a new relationship, have been woven together to form a new textual fabric” (Seruya et al., 2013:7, italics original, my footnote). Equally, anthologies also create relationships with the texts and authors that have not been included in the anthology. In the process of creating the anthology, the anthologiser becomes the second author, present in the paratext, including the selection and structure of the collection, since both these processes “in reality, control the whole reading” (Lejeune, quoted in Genette, 1997:261). Anthologies are often accompanied by introductions and afterwords that outline the selection principles of the anthologiser, which can help the reader to have a better understanding of the process. These paratexts also make claims to the authority of the selections made. However, a comparative research into the literary scene and other existent anthologies in the source or target language will also shed light into what has been excluded.

Furthermore, while anthologies serve as “the most representative and most telling indicators of current preferences and of change in the tastes of individuals, cultural elites or the general public, they also reflect changing attitudes towards the writings of the past in one country and even towards literary achievements of other nations.” (Kittel, 1995:xii). They serve not only to codify the national literary

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56 “[C]onfigured corpora deliberately put together to serve the interest and aims of the editor and/or publishing house based on perceived quality and representativeness” (Seruya et al., 2013:6).
canon, but can also seek to re-evaluate or alter the canon, with contemporary anthologies going as far as to challenge the whole premise of the anthology as a collection of canonical writers and works, providing a completely different idea of what a particular national (or supra-national, e.g. European) literature is (Domingues, 2012:17-18).

Anthologies are particularly frequently used in the educational context, and often because of this have children as their target readership (Klein, 1995:57). Children’s literature in particular can be said to have its roots in collections and anthologies. Collections of fairy-tales or folk tales were one of the earliest types of anthology to appear in Europe, and have been enjoyed by children to this very day since their publication in the late 18th and early 19th century. Based on the early body of oral literature of ballads, sagas, and tales told by storytellers to an audience of adults and children alike, these collections and anthologies were also deeply connected to the view of national romanticism that these folk tales preserved the particularly distinctive character of a people as representative of its culture.

In the countries of the Western Balkans, collections of folktales started appearing in the 19th century, and some of these folktales have been translated into English in different time periods. The *Croatian Tales of Long Ago* were written by Ivana Brlić Mažuranić in 1916 in Zagreb, while the book was translated in English by F.S. Copeland and published in 1922 in New York and 1924 in London, with illustrations by the Croatian artist Vladimir Kirin. The six (or eight, depending on the edition) stories included in the collection provide an insight into Slavic mythology. Another collection includes Macedonian folk tales recorded by Marko Cepenkov (or Tsepenkov) (1829-1920), a selection of which has been made available in English as *19th Century Macedonian Folktales* (1991) edited by Dr.
Ilija Casule, translated by Fay Thomev and published by Macquarie University, Sidney. More recently, a selection of twenty two Albanian folktales translated by Robert Elsie as they appeared in Albanian in *Folklor shqiptar 1, Proza popullore* (Tirana 1963) have been published first by Naim Frashëri Publishing Company, Tirana (Albania) in 1994; and then again by Dukagjini Publishing Company, Peja (Kosovo) in 2001. The latest addition to this list is the book *Serbian Fairy Tales* (Flying Fish Publications, 2013). The selection of the 20 old folk stories was done by Jelena Ćurčić, who also translated them into English, and the book contains illustrations by Rosanna Morris. The stories were first compiled in 1821 by Vuk Stefanović Karadžić, a well-known Serbian contemporary of the Brothers Grimm. Along with the stories the English language book contains information about their origin and about Serbian folklore and mythology.

### 7.1 Macedonian Literature: Children’s Short Stories

Published as part of the large-scale Translation Project: Macedonian Literature in English, sponsored by the Government of the Republic of Macedonia (2011-2014), the anthology *Children’s Short Stories* edited by Petre Dimovski is one of only four titles that are devoted to children’s literature in this project involving more than one hundred translated volumes. These four are all anthologies: short stories, poetry and two of excerpts of longer fiction, and were published by the National and University Library St. Clement of Ohrid, Skopje in 2011. The anthologies of longer fiction contain excerpts of works from four and five authors respectively, two of whom are women. The children’s stories anthology gives a broader overview of Macedonian children’s literature. The works in this anthology have been selected by Petre Dimovski, himself a children’s
The anthology contains 68 short stories for children written by 28 authors, covering a period from immediately after World War II when “Macedonian children’s literature had its beginnings” (Dimovski, 2011:7) up to contemporary writers of the first decade of the 21st century (i.e. 2007). As Dimovski points out in his introduction, the stories were selected to correspond with the broad, commonly accepted distinction of three periods in the development of Macedonian children’s literature (Stojanovska-Drugovac 2001, Dimova 2012). At the beginning, Macedonian writers for children mostly relied on folk tales and legends, with stories of rural life taking centre stage; the second generation of authors for children wrote about childhood experiences from a more lyrical and meditational point of view; while the third group of authors opened up to new horizons, within prevalent urban environments (Dimovski, 2011:11-13).

According to Dimovski, the criteria for selection of the authors represented in the anthology “were determined by the Committee at the Ministry of Culture, responsible for the project”, but after he received the list from them he was allowed to include names of authors who were not initially included in the anthology (Dimovski, personal communication).
Figure 7.1 Cover, Macedonian Literature: Children’s Short Stories (2011)

Figure 7.2 Cover, Macedonian Literature: Children’s Short Stories (2011)
When it comes to the criteria for selecting representative works by each author, Dimovski says he opted for those stories that were “most successful in artistic terms”, but he has also kept up a close communication with some of the authors and has taken into consideration their own suggestions for stories to be included in the anthology (Dimovski, personal communication).

The anthology includes well-known Macedonian children’s authors such as Vanco Nikoleski (one of the pioneers of children’s literature in Macedonia), Vidoe Podgorec, Slavka Maneva, Boshko Smakjoski, Kiro Donev, Gorjan Petreski, as well as more recent names. In terms of the selection, one notable aspect is the gender structure of the represented sample, as only four of the 28 authors included in this anthology are women, with the prominent absence of Olivera Nikolova, one of the most widely read women writers for children in Macedonia. Also, though hailing from a multicultural society, there is no author that can be said to represent ethnic minorities living in Macedonia, such as Albanians, Roma, Serbs, Turks, etc. This is a point that we shall take up again further below.

7.2 Beauty of All Times - Background

Beauty of All Times: An Anthology of Children’s Short Stories by Montenegrin Authors is a partial translation of an anthology of short stories first published in 1993. Montenegro gained its independence as the last state to emerge from ex-Yugoslavia, as a result of a referendum conducted in 2006, but a distinctive Montenegrin identity has been on the rise ever since Yugoslavia’s disintegration started. In opposition to the common stereotypes of violence shared with all other Balkan groups, Montenegrins have developed a self-image of an artistic population, being poets and artists, ever since their 19th century ruler
Njegoš, to today’s prime minister and poet Igor Lukšić. One of the attempts to create and exhibit this identity nationally was by publishing anthologies of Montenegrin literature. One of the most extensive efforts in this regard has been the five-volume anthology of Montenegrin poetry compiled by Branko Banjević, while Radoje Radojić compiled an anthology of Montenegrin fairytales published for the first time in 1976 under the title *The Fire of the Selfcreator*, republished in 2007. These efforts, however, are most evident in the genre of children’s literature.

The first anthology of Montenegrin poems for children *Where the Wind Comes From*, edited by Slobodan Stanišić, was published in 1991 in Titograd, and included 25 poets (Đurišić, 2012:9). Some twenty years later, Žarko L. Đurović compiled a more extensive anthology of Montenegrin poetry for children entitled *Pearls in the Sun*. The first anthology of short stories for children by Montenegrin authors was published in Podgorica in 1993, edited by Dušan Đurišić, entitled *Uvijek ljepota* [Beauty of All Times]. This anthology was translated into English in 1995 – which we examine in detail below – and into Russian in 1998, with both translated editions published in Podgorica. The expanded anthology of short stories by the same anthologist appeared in 2012 in Podgorica, under the title *Wide Horizons*.

Dušan Đurišić, the compiler of *Beauty of All Times*, is himself a writer of poetry and fiction for children, and recipient of many awards and recognitions for his works for children, including: the 1974 Zmaj Award in Novi Sad, 1994 Best Children’s Book Award in Kolašin, 1996 Sokolić Award for Innovation and Contribution to the Development of the Montenegrin Children’s Literature in Podgorica, and 1999 Charter for Children’s Oeuvre in Kolašin. He was shortlisted

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57 The city has since changed its name to Podgorica in 1992, and is the capital of Montenegro.
for the 2010 Little Prince Award at the 7th Meeting of Authors for Children in Tuzla, among forty authors for children from Bosnia and Herzegovina, Croatia, Serbia and Montenegro. Đurišić is one of the founders and the president of the Association of Montenegrin Authors for Children and Youth.

Apart from publishing his own writings, Đurišić has translated children’s fiction and poetry for children from Russian and other Slovene languages into Montenegrin. He is also the president of the Association of Literary Translators of Montenegro. His position as a president may be seen as a contributing factor to the publisher’s interest in having this particular project published by the Association.

Đurišić has been a vocal advocate of including a greater number of Montenegrin authors in the curricula of Montenegro schools (Radović, 2012). According to him, Montenegrin literature for children “has its roots in the time of the first oral stories in vernacular Montenegrin language” (Đurišić, 2012:5). Đurišić identifies as the first Montenegrin novel for young readers *The Legend of Vladimir and Kosara*, as part of the *Chronicles of Father Dukljan* from the 12th century.

In addition to compiling the anthology of Montenegrin authors for children, Đurišić was also the one who commissioned the English translation. For this purpose he asked his “very good friend” Dragan M. Vugdelić, “a well known Montenegrin literary translator from English” (Đurišić, personal communication) to translate the selection of the short stories for children. Vugdelić holds a BA in TEFL, and has completed “eleven semesters of postgraduate studies without a formal degree” (Vugdelić, personal communication). Except for a one-month Fulbright visitor’s grant for literary translators, Vugdelić has never received any formal training in literary translation. However, he was a lecturer in translation (within a general language course) at the English Department of the University of
Montenegro. Having published his first literary translation in 1976, Vugdelić has since then translated seven books and significantly contributed to the translation of two more books into English. As regards his motivation to do literary translations, Vugdelić points out his “desire to make a contribution to Montenegrin literature”, adding that he has usually been asked to do the translation by “friend-authors” (Vugdelić, personal communication).

Two of Vugdelić’s translations (both by Montenegrin authors into English) have been of children’s literature. At the moment he is working on another one, Rajko Joličić’s Vijenac dječjih prava: Čutanje nije zlato (A garland of children’s rights: Silence is not golden). Vugdelić prefers translating for children, “if for no other reason than because I am very fond of children” (personal communication). According to Vugdelić, what makes translation for children different is “the level of language knowledge and, general experience, i.e. cultural differences” (Vugdelić, personal communication). He says he works in several stages: “I would do each translation in three (prose) or even five (poetry) stages, meaning I let the first version ‘mature’ for some time (we refer to it as ‘time distance’), then re-do it at least once before making the final version.” He believes that poetry is somewhat more difficult to translate because of the rhyme.

Both the language editing and financial support for the publication of this book has been primarily obtained “on a friendly basis” (Vugdelić, personal communication), meaning both the anthologist and the translator used their personal relations to provide the needed support. This experience goes to show that while such efforts are government supported and funded, much of the grassroots work and many of the arrangements are still quite ad-hoc and heavily dependant on personal networks.
According to the translator Vugdelić, in Montenegro there are two major associations of writers, organised mainly along ethnic – Montenegrin and Serbian – lines. The local market for books is very limited, with circulations (with a few exceptions) of local authors’ books ranging between 150 and 1,000 copies. Institutional funding (primarily through the Ministry of Culture) is enough to support just several books per year. In such circumstances, Vugdelić says, “it is virtually impossible to have an anthology of works – I am primarily interested in short stories and poetry – published without criticism from the other party in terms of the selection of authors or works and their quality” (Vugdelić, personal communication). Đurišić, in a separate communication, reiterates this evaluation of the general situation of publishing for children in Montenegro, stating that “authors for children self-publish their books, often in a circulation of not more than 100 or 200, which are given to friends as gifts, and these books are rarely ever promoted for the general public, or are given any space in daily news and newspapers” (personal communication). The anthology *Beauty of All Times* was similarly given as a gift to primary school students and friends of the anthologist who speak English. In the light of all this, it may be concluded that both the source and the target books have a very limited reach. So, despite obviously having a thriving literary culture, with various prizes and associations, and government efforts to promote a non-warlike identity through literature, there are still huge difficulties with publication and promotion: the extent to which such books can achieve their goal of building identity, or indeed have any impact on identity formation, is profoundly questionable.

Notwithstanding their limited coverage, translating the anthology into English and Russian may be viewed as an attempt to show and transmit this distinct
national identity internationally while at the same time creating an atmosphere for independence. This anthology of short stories, ordered chronologically, goes hand in hand with historiography, providing a history of Montenegrin national literature, aiming to show to the outside world that Montenegro had children’s writers ever since the early 1900s.

Published by the Association of Literary Translators of Montenegro, the release of the English translation, Beauty of All Times, was supported by the Montenegrin Ministry of Culture, as well as a local company and a bank. The selection was made by Dušan Durišić:

This selection was mainly my own. I did not deliberate much about the selection itself since the original book had been published with support from competent bodies – Association of Authors, Ministry of Culture, etc. And that support presumably meant that the book was sufficiently representative. However, the original book contained I think 36 stories, and we selected 24, the major criteria for this narrowing being the translatability and topics of the stories. On the other hand, the fact that there are other writers for children, and that the volume of their work – both in terms of titles and pages – is humongous, did not bother me in this particular case. (Đurišić, personal communication)

According to Dragan M. Vugdelić “it is the first of its kind in Montenegro” (personal communication). The anthology contains 24 short stories by as many authors, covering a period from the 1950s to the 1990s. The authors represented in the anthology include: Dušan Kostić, Čedo Vuković, Stevan Bulajić, Vladimir Kuljača, and others. In the Foreword, Dr. Novo Vuković points out that “realistic stories absolutely dominate this selection [...] presenting authentic experiences, but from some distant past time and without the attempt to come closer to the viewpoint of the recipient child” (1995:xii-xiii). The twenty four stories are presented in a chronological order based on the authors’ year of birth. With this sequence the editor offers a historical overview of the development of Montenegrin literature for
children. The selection starts with Mihailo Gazivoda (1908-1981) and ends with Vladimir Kuljača (b. 1948). There is only one woman author included in the anthology, namely Djordjina Radivojević. There are no ethnic minority writers included in the collection, although according to the census the population in Montenegro has included a significant percentage of Albanians and Bosnians since the 1980s. This exclusion is strikingly reminiscent of the situation outlined above for the Macedonian anthology.

The translator of the anthology, Dragan M. Vugdelić, is the Chairman of the Association of Literary Translators of Montenegro, and Honorary British Consul in Montenegro. His short bio is featured in the paratext on the inside back flap of the book. Explaining the approach taken in the process of translation of individual short stories in the collection, Vugdelić states that “we agreed to dwell, as much as it were possible, within the widely accepted list of the 2,000 most commonly used English words, put together by means of a strictly school grammar” (Vugdelić, 1995:ix), since one of the goals of the anthology is that it be used by pupils of English as a Second Language. On the other hand, the editor and the translator hope that the anthology will also be read by native English speakers, so they fear that the translation approach selected “might appear to be too simple, too foreign” (Vugdelić, 1995:ix).

One of the purposes of anthologies is to be used in education, as a means to teach literature. In the short Translator’s Note included in the collection, the translator explains that the intended reading audience of the book is “that merry bunch of elementary school children”.

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As touched on briefly above, in 2012, ten of the stories from this anthology were re-published in a new and updated anthology of children’s stories by Montenegrin authors under the title *Prostrani vidici [Wide Horizons]*. The book was compiled by the same anthologiser as previously, namely Dušan Đurišić, and published in Podgorica. This anthology has not yet been translated into English. It includes 61 short stories by 54 authors, with all of the 24 authors from the first anthology also being included in *Wide Horizons*, but 14 of them are represented with different stories. The number of authors has been expanded both because the updated anthology covers a longer period of time (including younger authors born after the 1950s) but also since it adds authors not included in the previous anthology. Interestingly, the new anthology includes ten women authors with eleven stories, or about 20% of the whole number of authors. This represents a significant change in the representation of women’s voices among children’s literature writers in Montenegro.

The paratextual elements of this book include one foreword by the anthologizer, and two afterwords by two literary critics, Žarko L. Đurović and Jovo Knežević. Both of them speak highly of the life-long efforts of Dušan Đurišić to “differentiate Montenegrin literature for children and youth from the close South-Slavic literatures” (Đurović, 2012:184). On one hand, the value of this anthology, according to the literary critics, lies in the attempt to create a national, comprehensive identity, which is achieved by including not only authors born and bred in Montenegro, but also authors who have Montenegrin ethnic identity but live in other countries. On the other hand, the anthology creates “a Montenegrin national literature for children and youth based on its own aesthetic and national values” (Đurović, 2012:184).
In the following textual and visual analysis I will examine more closely these “national values” presented in the stories that comprise the anthology, and how they have been represented in the English translation. In terms of the translation strategies, as we have seen in some of the previous case studies, the English translation is a “faithful” representation of the source text, with minimal changes and adaptations. Therefore, the following textual analysis and content analysis applies to the source text as well.

7.3 Textual analysis

According to their theme, the stories in Beauty of All Times can be grouped into three broad categories: 1) rural/country life; 2) animal stories/fables; 3) urban/modern life. There will obviously be some stories where the above themes overlap and I will include them in the more dominant theme group.

The first group includes ten stories (Baćko’s Potatoes, Journey to America, Zeko’s Catch, The Gate, Badger, Spectre, Tame Flock, Our Sorrel, Day and Night, and Mother’s Return). The focus of these stories is on the simplicity of village life. People living in the villages are portrayed as poor and hardworking, and because of this poverty, people often “went to America to earn their bread” (Djurišić, 1995:2), while mothers “wash linen in the river” (Djurišić, 1995:7). But they are also innocent, loving and kind, such as Little Baćko, who loves helping his old Granny (“Baćko’s Potatoes”). Another characteristic of these stories is their beautiful descriptions of unspoilt natural scenes. “The Spectre” and “Tame Flock” provide descriptions of the forest and the lake respectively. The natural settings in these two stories are both beautiful as well as intimidating due to their wildness.
The second group includes three stories (The Rooster and the Ox, Debt, and Umbrellas). What characterizes this group of stories is their predominantly educational or pedagogical character, typical of many fables in general. For instance, in “The Rooster and the Ox”, the rooster is boastful but is ultimately punished for that.

The third group includes 11 stories (A Boat for Frogs, The Green Cat, Fifty Dinars, Where is Tomorrow, The Mono-ski, Rooms, People like Ants, The Train, Silk Fingers, The Switch-off Teacher, and Dearest Present). These stories are family-oriented and refer primarily to children’s school experiences. “The Switch-off Teacher” promotes children’s creativity, both technical and artistic; “Silk Fingers” tells a story of a little violinist who wins the state contest, making his classmates proud; and in “Dearest Present”, little Ilija gives his mother the best present for Women’s Day (March 8, celebrated in Montenegro and the whole ex-Yugoslavia as Mother’s Day as well), trying hard to be a good boy.

Although most of the stories are written in the period after the Second World War and by writers who had experienced the war first hand, they depict an idyllic and peaceful world in radical opposition to the reality of a post-war period. An exception is the gate in the eponymous story, with its bullet marks a reminder that “the First World War has just ended” (Djurišić, 1995:7). The only other instance of mention of guns is in the story “Badger”:

Suddenly, down below us – on the edge of the vast forest some hundred yards beneath the cottage, a shot rang out. And immediately following it we heard some crackling in a pile of dry branches that were to be burnt one of those days since we planned to sow winter rye. ‘Who could that be shooting just before nightfall?’ I asked my brother. Leaning with his elbow on the plash hedge, he did not turn his head but stared towards the greyness of the beech forest below. ‘Could it be guerrillas?’ I insisted in fear.
‘And who else?’ I barely understood his whisper. Speechless from fear, I left my brother, stole off into the cottage and cowered beside the fireplace... (Djurišić 1995:10)

However we soon learn that it was the father shooting a badger. Although it is not the feared gun violence among humans, the activity of shooting a wild animal is still a violent act in the eyes of the child.

The above are the only two instances or traces of violence directly mentioned in the whole anthology. Therefore I would make a claim that one of the most encompassing themes recurring across all the stories in the anthology is the theme of “being good” or recognizing certain moral values. Todorov argues that only the individual who fully recognizes the humanity of others can be called civilized (2010:6). Going back to Todorov’s categorisation of barbarian characteristics, I will try to present the reverse behaviour of the “civilized” as represented in the anthology. So instead of presenting the characteristics of the barbarians in presenting types of violence (Chapter 4), we will take the same definitions and present them as their complete opposites, as acts of love of civilized people.

1) Filial love. “The first relation between a child and civilization is a child’s relation with its mother” (Romain Gary, quoted in Todorov 2010:13). The anthology starts and ends with a story that promotes love and help towards one’s family members. In “Bačko’s Potatoes”, Little Bačko takes pity on his old and tired grandmother and offers his help in digging up potatoes from the field, despite his obvious young age:

’Granny!’....’Want me to help you?’
While digging, Grandmother glances every now and then at her grandson, whispering to herself: ‘See, see, what a diligent boy my little Baćko is!’ (Djurišić, 1995:1)

In the final story, “Dearest Present”, little Ilija shows his love to his mother by being a good boy. “His mother called him only once and – miracle! – he ran to her right away. Usually, she had to call him till she was hoarse.” (Djurišić, 1995:45). The child’s love towards the mother is also represented in the story titled “Mother’s Return”. This story ends with a description of a boy’s feelings when he sees his mother returning from a trip:

Then suddenly, his eyes filled with smiles: he saw a women walking hurriedly along the road, and recognized his mother. He ran towards her with his arms outstretched as if ready to take off, only to land within his mother’s hug. And the road smiled broadly (Djurišić, 1995:26).

For Todorov, the fact that human beings are dependent on others for survival for a long time when they are young, and are required to take care of their offspring in order to ensure their survival, is “the source of civilization” (Todorov, 2012:25).

2) **Community love.** Love and help do not extend only to family members. These two virtues can be shown towards others as well. One of the stories included in the anthology, Radovan Vujadinović's “The Train”, is a poetic non-fictional story about young Milomir Sekularac, who stopped a passenger train bound to crash in a heap of rocks caused by a landslide. The boy’s heroic deed was proclaimed the “Most Humane Act of the Year”. “The engineer hugged the boy, lifted him in his arms. The passengers gathered around them congratulating the boy and thanking him” (Djurišić, 1995:40).
In the short story “Silk Fingers”, although at first the school children avoid and tease their new classmate Željko because he is too protective of his fingers, the story ends with a twist which shows the good and loving nature of the kids, as well as their moral values of belonging to a community. After learning that Željko is a top violinist, the kids in his class become ashamed of their behaviour and express willingness to change. Accepting “that others live in a way different from you” is a stage that has to be crossed before one can become civilized (Todorov, 2010:21).

In “Day and Night” Icandomyself learns that separating himself from the others is no fun.

‘Can you get along on your own, Icandomyself?’
The latter just spread his arms, begging:
‘Take me back into your company! Associate with me. I’ll never separate from you. And give me some other name...’ Merryfellow smiled and lifted his pal in his arms. (Djurišić, 1995:24)

According to Todorov, another way of advancing from barbarity to civilization consists in “exercising a critical judgement not only towards others but also towards yourself” (Todorov, 2012:23).

3) Love towards all living things.

In the “Tame Flock”, the narrator troubles himself over a flock of black birds that appear to be trapped in a lake that is freezing.

The ice cracked and I felt as if my breath was being frozen. I made – not knowing how – a few steps over the crust of the lake, cautiously, feeling my way. My eyes searched around for a branch, a stone – anything to break the hardened cover, wanting to clear a path for the birds to get out. I started
crawling, beating the ice with bare hands – but in vain: before I could straighten up the flock squeaked off over my head. (Djurišić, 1995:17).

In a slightly less altruistic way, the story about the “Badger” ends with everyone’s satisfaction that the animal stayed alive:

’And just how did it stay alive?’ I pretended to be wondering, concealing my pleasure.
‘Really strange! But it is a beast…Nine lives…And it’s that thick neck that saved its life…’
‘Even from all those blows with the butt-end you gave it?’ I burst into laughter.
‘Go to bed, you rascal!’ Father shouted, pretending to be angry, but making an effort to conceal a gentle smile beneath his thick moustache. (Djurišić, 1995:12)

7.4 Visual paratext

Peacefulness as a dominant theme is portrayed not only in the text of the anthology, but also in the cover illustrations of both the target and source book (Figure 7.3 and Figure 7.4).

The cover illustration of the source book (Figure 7.4) places in a central position the theme of unspoiled natural scenery. Using only three of the primary colours, in a very low modality, it presents green hills under a blue sky and a bright yellow smiling sun. The name of the anthologist is at the top of the cover, followed by the title of the book, and the subtitle. The title is the element of text that is most visible, rendered in big, rounded, playful typeset, in white colour, which stands in contrast to the blue of the sky.

Following a similar major theme, the cover illustration of the translated book (Figure 7.3) adds a meditative feeling. We see a white landscape, a big orange sun and a wire with seven sleepy birds on it. The large white space surrounding the image is used not to suggest lacuna or develop context but to contain and isolate the
images, with the framing technique visually reinforcing the text’s sense of tranquillity. The cover also puts an emphasis on the dichotomy between nature vs. urban landscape, with the single telegraph wire on which the birds sit serving as the only reminder of the human world.

Figure 7.3 Cover, Beauty of All Times (1995)
Unlike the source cover, the cover of the translated book does not contain the name of the anthologist. The cover of the source places the name of the anthologist at the very top of the page, without any indication that he is the anthologist, leaving us to assume that it is the author of the text. The same pattern is followed in the 2012 new edition of the anthology. By omitting the name of the anthologist on the cover of the translation, the focus is now even more concentrated onto the phrase “Montenegrin authors” in the subtitle, located at the very bottom of the cover design, centring less on the anthologist as selector and more on the book as a representative sum of Montenegrin children’s authors.

Whereas the source anthology does not contain inside illustrations, the target anthology adds nine small black-and-white hand drawings, interestingly enough created not by a professional illustrator, but rather produced by the
translator himself. In seven of them the main theme is nature related, with the illustrations depicting different animals. Only two of the inside illustrations portray people, one showing a child on skis and another a child working on a computer (Figure 7.6).

The other illustrations are closely related to the stories they accompany. For instance, the story “Zeko’s Catch” by Janko B. Vučinić ends with an illustration of two fish; “The Rooster and the Ox” by Stefan R. Uskoković is illustrated with the same two animals from the title (Figure 7.7); “Our Sorrel” by Stefan Bulajić ends with a drawing of a horse near a tent; and “Umbrellas” by Spasoje Labudović is followed by a simple drawing of a snail and a bat.

The simplistic language and syntax is reflected and reiterated in the lack of specificity in the accompanying illustrations, which are oversimplified and childlike in many ways, with black and white contours or crudely drawn illustrations.

A recurrent visual at the end of each story in the anthology is the three “smiley faces” (see figures 7.6 and 7.7). The circular faces depicted are variations of the yellow smiley faces invented by Harvey Ball in 1963, and since used in a variety of visual forms in electronic communication. In order to express emotions or feelings in a text-based communication we turn to these visual “emoticons”. They are used in a similar way that body-language or facial expressions are used to enhance our verbal, face-to-face communication. The emoticons are “more often used in positive context” (Derks et al., 2008:101) to “convey the sentiment that the person sending the message and using that particular emoticon is pleased, happy, agreeable or in a similar state of mind” (Rezabeck and Cochenour, 1998:201).
button teachers have not been invented, and you cannot switch me off. So I guess, I will have to keep lecturing and testing you the old-fashioned way.*

Figure 7.6 Beauty of All Times (1995:44)

Figure 7.7 Beauty of All Times (1995:6)
Similarly to this generally observed trend, the particular emoticons used in the anthology signify the emotion of happiness. The facial expression becomes a general representation of an emotion. In this way individual and cultural differences become irrelevant. As Kress and van Leeuwen note, “[t]he dominant visual language is now controlled by the global cultural/technological empires of the mass media, which disseminate the examples set by exemplary designers and, through the spread of image banks and computer-imaging technology” (2006:5). A further point to note is that the three smiley faces are always arranged in the form of a line that forms a final ending point, quite literally “drawing a line under” the action of the story, and suggesting that, whatever may have gone before, everything ends on a reassuringly happy note. The recurrence of this configuration throughout the book further serves as a visually cohesive strategy that binds the disparate stories more tightly by foregrounding the emotion that is ultimately common to them all.

Finally, we can draw a direct connection between the emoticons used in the translated book with the smiling sun from the cover of the source book (Figure 7.4), as they are both used to reinforce the positive emotion and message in the text.

7.5 Other Paratexts

The translated book contains the English translation of the whole text of the Forward by Novo Vuković, a well-known children’s literature researcher.

In the acknowledgements page of the book that appears alongside the contents page, the translator mentions a few other important names. First of all Vugdelić expresses his gratitude to “two lovely English ladies, Ms. Cora Lindsay and Mrs. Belinda Holdsworth – who offered their support and refined this
translation” (Vugdelić, 1995:vi). The translator further stresses the utmost importance of language editors for translations into a foreign language, “and not just native speakers, but competent ones – with a high degree in language, preferably themselves authors” (Vugdelić, personal communication).

Apart from thanking the anthologist, and the two reviewers of the anthology, the typesetter and financial supporters, Vugdelić also introduces a personal comment. Namely, he expresses his pleasure that this book is published in a year marking a particularly important jubilee in the history of Montenegrin cultural development, “500 years of the first Cyrillic printed book among the South Slavs, the OKTOIH” (Vugdelić, 1995:vi, capitals in original). Oktoih, or octoechos, the first South Slav incunabulum, was printed in 1494 in Cetinje in the Crnojević printing house. The first anthology of Montenegrin children’s authors is thus brought into direct connection with the first Cyrillic printed book in the South Slavic lands, thus positioning the anthology (as well as its anthologist) on the timeline of landmark events in Montenegrin literary history.

The content page is followed by a very short “Translator’s note” and a longer “Foreword”. The translated book contains the English translation of the whole text of the Forward by Novo Vuković, a well-known children’s literature researcher. There is also a section titled “Notes on Authors”, listing all the authors in chronological order according to their date of birth. In the translated book, this list has been moved to the front, while in the source book it appears at the very end of the book, following the stories.

If we consider the selection of the authors and stories as part of the paratext, we can look at the criteria that the anthologist used. Đurišić believes that modern

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58 An early printed book, especially one printed before 1501 (OED).
Montenegrin literature for children should not be limited to authors living in Montenegro, but also “from other areas where many Montenegrin authors have lived and still live (Sarajevo, Belgrade, Novi Sad, Vrbas)” (Đurišić, 2012: 8). This is reflected in his criteria for selecting the authors to be represented in the anthology in English. For example, author Blažo Šćepanović lived in Struga (Macedonia); Stefan Bulajić lives in Sarajevo (Bosnia and Hercegovina); Vladimir Kuljača lives and publishes his works in Dubrovnik (Croatia), etc. The primary criterion, though, as the anthologist points out, is the aesthetic quality of the works selected:

“I usually do the selection myself – stories that I like to read and believe would be interesting to readers. Which, however, usually renders a counter-effect: why this author and/or story/poem and not that one?!” (Đurišić, personal communication)

A closer look at the places of residence of other authors shows a certain tension in representation of Serbian and Montenegro-residing authors. While a majority of nine authors in the anthology have been born and now live in Montenegro (Podgorica, Tivat and Pljevlja), a significant number of eight authors lived or now live in Serbia (Belgrade, Jagodina, Vrbas and Vršac). This reflects the image of Montenegro as the “peripheral extension of Serbia” (Pavlović, 2003:83).

**7.6 Conclusion**

The translations of both anthologies presented in this chapter share the same goal, namely to introduce their national literatures for children to international readers and make them available in other countries, specifically to the English-speaking public, and with that prove their worth to stand alongside other national literatures for children. Additionally, one of them, present here in more detail, also
serves the goal of presenting a self-image of humaneness and kindness displayed both in the text and in the paratexts, especially stressed in the visual paratext.

Children’s literature and anthologies of such literature have a markedly educational character: they transfer onto their young readers the set of values that a particular society wants to see upheld and promoted. Thus, as I have pointed out elsewhere, “they must be understood as the first and necessary step in the building of a society that is not only multicultural, but intercultural, a society which actively promotes the values associated with the culture of peace” (Todorova, 2010a). The creation of a national identity is based not only on a set of collectively shared principles, values and norms, but is also relational in that it requires an “other” to position itself against as different. As Todorov states, “progressing towards civilization consists in behaving so that the laws of the country you live in treat all citizens equally, without distinction of race, religion or sex” (Todorov, 2010:23).

Excluding women and minorities from a translated anthology creates a national canon of children’s literature which does not reflect the truly multicultural composition of society. Furthermore, the percentage of women writers included in the translated anthologies can be seen as “a good illustration of how a particular political and social perspective has influenced the direction of anthology editing” (Schulte, 1995:137).

Anthologies of translated literature produced with government funding have contributed to the construction of the national literary canon, and the national culture in the case of Macedonia. However, this has not been free of the principle of exclusion. In Montenegro, although there is still a lack of government funding and guidance, the principles of selection have shown certain innovation, but have remained exclusive of non-mainstream authors (e.g. women and minorities).
Minorities in Montenegro, Bosniak-Muslims, Albanians and Croats, as well as Roma and other ethnic groups, have lived fairly peacefully together. This might be attributed to the fact that “Montenegro managed to escape a military conflict which would have probably dramatically worsened inter-ethnic relations” (Šístek and Dimitrovová, 2003:177). However, in order to maintain this situation it may be of utmost importance to increase the representation of minorities in all areas of public life.

The direct target audience for both anthologies is young readers, school children and “those who will use the works in class with their students” (Dimovski, personal communication). Another target readership is identified among “people who will approach these works from a scientific point of view, and will research the authors included in the anthology and their works from a literary or other perspective” (Dimovski, personal communication). However, determining the actual distribution scope of both anthologies will be difficult, since they have hardly been widely circulated. In the case of the Macedonian anthology, which has been distributed primarily through central libraries and diplomatic missions, what can be of some help are the records of lending from libraries.

As the target readership for the Montenegrin book is “elementary school children” who are familiar with these stories in their original language, we might conclude that the intended impact of the translated anthology is not only on the target culture, but also on the source culture. This can be explained by the identity crisis faced by Montenegro after its separation from Yugoslavia.
Chapter 8: Findings and Conclusions

While literature from the Western Balkans in English translation has seen a certain growth in the last decade, children’s literature from the region has yet to catch up with this trend. In the research field, a similar gap exists with regard to our understanding of Western Balkan children’s literature in translation. As discussed in the introduction, this study contributes to addressing this gap in several ways. Firstly, it has sought to map English translation and publishing trends, as a means to gain a more informed understanding of the extent and nature of Western Balkan children’s literature translation. For instance, the Report on translation publishing trends in Europe produced by Literature Across Frontiers provides no separate data on the numbers of translated children’s books from the Western Balkans. Therefore as the first step in this research I have set out to identify available translations of children’s literature in prose, written by Western Balkan authors and translated into English in the period 1990 to 2013. The list provided in Appendix 1 is the result of that identification, containing about forty titles, including author’s name, source language, translator, publisher, year of publication and genre. This list

59 Factors include raising awareness in the English-speaking world about the importance of literature in translation, as well as the launch of the European Union Prize for Literature, which also includes non-member states like Albania, Bosnia-Herzegovina, Croatia, Macedonia, Montenegro, Serbia and Turkey. New publishing houses have emerged in the English-speaking world specialized in literary translation from the Western Balkans and Eastern Europe in general, such as Istros Books and Style Writes Now. EU offers financial support for literary translation through its Education, Audiovisual and Culture Executive Agency, which also includes languages of the EU neighbourhood. Meanwhile, in the United States, the non-profit publisher Dalkey Archive Press has started a new annual series of Best European Fiction, which include short stories by authors from the countries of the Western Balkans, and are distributed for free to Universities.

has also been made publicly available on my blog, and is searchable by country
and genre.

This study has also contributed to the area of Western Balkans Studies by
broadening their scope to include children’s prose literature in translation as a
source material. Using recent insights from imagology and Western Balkans
Studies and applying this interdisciplinary approach to analyzing children’s
literature, the study has analyzed the distinctive traits of the social collective,
“memorable images of Balkan ‘otherness’” (Hammond, 2010:7) that children learn
from early childhood, making it easier, later in their adult lives, to accept these as
cultural core attributes or ‘imagemes’, which “remain subliminally present in the
social discourse and can always be reactivated should the occasion arise” (Leerssen,
2000:278). The study has focused on one of the key motives of Balkanism, which is
violence, related to “discord, backwardness, barbarism and obfuscation”
(Hammond, 2010:8).

This study has broadened the imagological method, expanding it beyond the
textual analysis to also incorporate representation in multimodal texts, including
visual and other paratexts. The imagological method thus expanded can be a very
valuable tool for the analysis of stereotypical representations of cultural and
national identities, especially in children’s books since they tend to rely more on
visual paratexts as a means of conveying their information to readers in the target
culture, who usually uncritically absorb it. In the five presented case studies I have
used several starting points to look at representations. I have looked at the national
and cultural images present in the texts of all five books. Moreover, in all five case
studies I have also analyzed the paratextual narratives or cultural images present,

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61 Todorova, Marija. 2013-2014. Children’s Books from the Western Balkans in English
primarily the visuals, including the cover and inside illustrations, as well as any forewords, afterwords, dedications, reviews, and footnotes. I have also considered all of the participants in the process of translation (authors, translators, editors, illustrators, publishers) and their stories, personal motivations and goals. By communicating with most of the members of the network of stakeholders involved in the creation of a particular image, I was able to identify their motivation and reasoning behind making certain translation-related decisions. In this way, my research offers a contribution to the field of imagology, as it is applied in Translation Studies, by means of expanding the analysis of the text and its textual translation.

Throughout the case studies, I have demonstrated the critical importance of visual representation and cultural images constructed through the illustrations in the translated children’s books, especially when we consider that meaning in children’s literature is more often than not conveyed through visual means.

Having summarized the contributions of this thesis, I shall now address more specifically the three main areas of this study: 1) findings and significance of the corpus, (the construction of which was discussed in Chapter 2); 2) the involvement of key participants in the production process of the translated book; and 3) the images of violence in the Western Balkan children’s literature translated into English.

8.1 Children’s Literature from the Western Balkans in English Translation

Croatian, Bosnian, Macedonian, Montenegrin and Serbian remain marginal languages in the world, in the sense that there are few speakers of these languages
as foreign languages, and there is a limited interest in learning them internationally.\textsuperscript{62} Likewise, interest in translations from these languages into English has for the most part remained limited. Macedonian literature, for example, has an almost insignificant international presence, with no more than a dozen translated works from Macedonian into other languages over the course of a decade.\textsuperscript{63}

Turning more specifically to our corpus, a number of important observations can be made regarding such aspects as languages, themes, genres and publication trends.

Firstly, one of the observations is the distribution of translations based on source languages. Most of the published English translations come from Croatian or Serbian, 12 and 10 respectively. The number of translations from Macedonian is 7, but this number reaches 11 if we count the four titles for children published within the Translation Project of the Macedonian Government. Only two books have Montenegrin and Bosnian as the language of the original. This distribution generally corresponds to the relative size and level of development of the children’s book market in the countries of the Western Balkans.

In terms of form most of the books translated are novels. Six of the books in the corpus are picture books, while four books belong to the category of creative non-fiction, and four are collections of short stories, out of which two are

\textsuperscript{62} The American Literary Translators’ Association, for example, lists only seven translators from Serbian/Croatian/Bosnian, one translator from Macedonian, and none from Montenegrin, \url{https://web.archive.org/web/20131116053519/http://www.utdallas.edu/alta/members/members-home} (accessed 24 August 2014).

\textsuperscript{63} This tendency in the children’s market is echoed in broader translation trends, Data from UNESCO’s Index Translationum shows that while translations from English into Macedonian amount to 817, those from Macedonian into English number only 198. The figures for translation between Macedonian and French or German are even smaller (see Todorova, 2010b). The reasons for this huge disparity between in-bound and out-bound translations can be related to several factors, “ranging from structural weaknesses to individual publishers’ policy” (Todorova, 2010b:4).
anthologies of contemporary national writers for children from Macedonia and Montenegro respectively.

Another significant insight that can be observed relates to the theme of the translated works. Inevitably, a significant number are concerned with the experience of war and conflict that marked the separation of many of these countries from ex-Yugoslavia. The war is the theme of two Bosnian children’s books in translation. If we combine the fact that both of them belong to the category of non-fiction and have been written by child authors, we can conclude that these books represent an outcry about the innocent victims of war and of childhoods stolen by violence and fear. War as a theme also features prominently in many of the works written and published in Croatia, which also saw heavy fighting that affected the civilian population, during the initial stages of independence. Such titles include *Ciconia, Ciconia* by Andrea Petrlić-Huseinović (touched on in Chapter 7), *Do Angels Cry* by Matko Marušić, and *A Dubrovnik War Story* by Marija Kosović-Makić.

A fairly recurrent genre, often targeted at children and young adult audiences, is fairytales/folk tales. This trend transcends the borders of the separate countries of the Western Balkans. Several books have been published so far: *Albanian Folktales and Legends* (2001), *Croatian Folktales* (2011), and *Serbian Fairy Tales* (2013). As discussed in Chapter 7, the translation of folklore is an important way to assert claims of a distinctive national identity, since “[t]he national desire for independence and the cultural response to that desire are related to the level of interest in folklore and folklore scholarship […]” (Alver, 1989:18-19).
These collections of folk tales are offered to the target language readers as a way to gain an understanding of the represented foreign cultures. The folk tales are often “cast as sources of insight to the national character of their respective places of origin, […] offering insight to foreign minds, hearts, and history” (Schacker, 2003:11). However, we should be aware of another aspect or objective of published translations of collections of folk tales from other cultures in the past. For, as Schacker observes with regard to the situation in England, such tales “narrativized the social, cultural, and economic transformations that seemed to separate modern England from the ‘peasant’ cultures of other nations” (Schacker, 2003:5). The contemporary multicultural use of folktales in school curricula to present a realistic insight into the ‘other’, mirroring contemporary reality, “divorced from its political and ideological underpinnings” (Schacker, 2003:145) should be addressed with utmost care in future research.

Another trend is related to the mode of publication. It seems that digital books have been a trend across borders. Digital publishing has probably been one of the most important developments in recent years. With the constant development of computer technologies, publishers and artists have been implementing different approaches to production of picturebooks in the digital universe, with varying success (Yokota, 2012). Digital publishing has offered better convenience, more accessibility for readers, and significantly lower production costs. However, there is still debate as to whether digital books for children may actually serve to hinder children’s literacy development.

Some individual authors from the Western Balkans have already observed the potential of this new media (as seen in Chapter 6) and have tried to make their works translated in English available on the Internet, especially through the online
bookseller Amazon. Apart from these individual attempts, we can also observe more systematic and complex endeavours. Bosnian author Marija Fikrete-Sullivan has established the publishing house Style Writes Now, which publishes primarily electronic books. These books are predominantly picturebooks, but there are longer works of fiction as well. The publisher Style Writes Now has been active since 2010 and has published more than 50 books in English translation.

Going one step further, the multimedia fairy tale project by Helena Bulaja is transforming Croatian classic children’s stories by Ivana Brlić-Mažuranić, *Croatian Tales of Long Ago* (1916) into a multimedia experience for child readers in English, containing animated interactive stories, cartoons and games based on stories in a printed edition in Croatian. The project has a very unique intercultural approach, engaging independent artists from around the world. The project also represents a unique collaboration network since all their work was coordinated over the Internet. Eight teams were created to translate and adapt each of the eight fairy tales from Brlić-Mažuranić’s book written in Croatian, into the digital media, presented visually and in English. Each team had complete artistic and creative freedom. The stories and short films in the compilation have individually received several awards at international festivals, in the USA, Brazil, Switzerland, Italy, and elsewhere. The interactive animated project Croatian Tales of Long Ago opens up new perspectives in exploring the relation of the digital media and classical literature in translation.

The most interesting observation of the corpus must be related to the place of publication. We can note that only six of the translated works have been published in an English speaking country, i.e. one in Australia, two in Canada, two in the UK and one in the US. Both titles published in the UK have been published in London, to newly established small publishers specialized in literature from the
Balkans, namely Istros Books and Flying Fish. For both publishers these are the only works in translation for children in their catalogue. Chapter 5 of this study has given a more detailed look at Istros Books and its owner and editor Ms. Susan Curtis.

In terms of the authors’ gender, there is an equal distribution between male and female authors. However, this initial gender balance does not carry forward into the anthologies from Macedonia and Montenegro, where mainly male authors are represented, as we have seen in Chapter 7 of the study. On the other hand, the translators are predominantly female (17 female as opposed to 9 male translators). Due to the fact that the source languages we are considering are “lesser known languages”, only a smaller number of translators are native speakers of English. Some of the translators are first generation Balkan immigrants to an English speaking country, and predominantly are experts in English language as a second language.

From what was presented above, we can see that the corpus of this study is very diverse and lends itself to discussion on many levels. A number of related issues were raised in the chapters that presented the selected case-studies. What follows are the main conclusions from these analyses.

8.2 Key participants

The first main question that this thesis set out to answer was the following:

Who initiates and effectuates the selection of children’s literature from the Western Balkans for translation into English? What are the roles and relationships among the different stakeholders (translators, publishers, cultural institutions such
as government ministries and agencies providing funds to support translation of literary works into other languages)?

The background research on the key players involved in the production of a given literary work in translation, presented in the early portions of each chapter, has revealed a number of useful insights which, whilst not the product of a systematic ethnographic study, are nevertheless crucial to answering these questions. The relationships among stakeholders will always vary from one translation project to another. Throughout the five case studies we have seen some of the variety of the participants’ involvement and their mutual relationships. There are several patterns that can be observed in terms of who leads the translation project or who initiates the project and acts as the driving force. In presenting the relationships of participants in the process of translation I draw on the categorization made by Kung (2010) mentioned in Chapter 2, with one major modification of adding an additional category of author-led networks.

8.2.1 Translator/editor-led network

In the translator-led network, text selection is mainly based on the personal interest of the individual translators. However, this can lead to a limiting in the number of translated works or authors, “because only works that are of interest to such translators would be selected and translated” (Kung, 2010:172). For the publisher, the translated work primarily needs to be “marketable” or hold the promise of achieving commercial value. Thus the two observed cases (Chapters 3 and 5) show two different approaches to this stereotypical representation of the source culture. The first one (section 3.6), uses text and paratext (cover, title and inside illustrations) to accentuate the war-mongering and violent image of the
Western Balkans. The second (section 5.6), plays down the war-related language and the darker setting of the visual paratext, placing it in a more target-oriented setting.

It is interesting to point out that in both cases of editor-led networks, located more in the target culture, the translated books are accompanied by additional paratexts, in the form of a staged performance, movie or music scores. These intersemiotic translations may be seen as attempts to increase the impact, target audience, and general commercial value of the translated book.

8.2.2 Patron-led network

This category broadly corresponds to the “subvention network” as described by Kung (2010) which includes in addition to the translator and the publisher also the sponsoring organization. Lefevere introduces the concept of patronage which can be “exerted by a person … or groups of persons, a religious body, a political party, a social class, a royal court, publishers, and last but not least the media” (1992:15). Furthermore, as one of the elements that comprises patronage, Lefevere identifies the “economic component: the patron sees to it that writers and rewriters are able to make a living” (1992:16). In this way, the patron serves as the funding body, who decides on the books to be translated, and the writers and translators to be included.

In the identified corpus of works in this study, most of the funding can be traced down to government bodies established for the promotion of the source literature/culture. Although not individual agents, governments serve as agencies with a common policy and certain idea of what kind of literature for children, as
well as what kind of national characteristics, should be promoted in the target language.

“Small” cultures and languages, to which the Western Balkans’ languages can be said to belong, find it very difficult to attract international commercial interest in translating their national literatures. That is why in a number of these small cultures, national funding bodies have been established to promote translations by foreign publishers through subsidizing translation and/or publishing costs. One such funding body, which has been widely underused for Balkan literature, is the European Union’s fund for literary translation, under the Creative Europe Programme of the Education, Audiovisual and Culture Executive Agency (EACEA). More usually this role is taken by the respective Ministry of Culture, such as in Serbia, Croatia, and Macedonia (with the exception of Montenegro). For instance, in Macedonia, the Government through the national Ministry of Culture has followed a model used by several other countries, investing in the translation into English and publication of a 100-volume historical overview of Macedonian literature. The project was completed with various evaluations about the selection and quality of translation. However, it has so far failed to garner significant interest in the target countries: to date there have been no reviews, or any notable mentions of the translated books. Part of the cause for this lack of significant reception can surely be attributed to both the production and distribution model used by the Macedonian Government for this project, namely to have the titles published by a local (Macedonian) publisher and make the translated works available only through major national libraries in the target countries. Still, anthologies of translated literature produced with government funding have contributed to the construction of the national literary canon, and the national culture in the case of Macedonia.
8.2.3 Author-led network

In at least three of the presented case studies (see sections 4.1, 6.1 and 7.1), we can observe that the driving force behind the selection and translation process has been the source author himself. In these cases it can be concluded that the translated books did not reach their full potential in terms of circulation and impact. However, these translations more closely represent the self-images of the source culture and constitute a place for contestation of the stereotypical images about the Western Balkans and their source cultures respectively. The auto-images take the form of ‘nesting’ Balkanisms, balancing (non)violent masculinities, or centring on love and humaneness. This experience demonstrates that while such efforts are government supported and funded, much of the grassroots work and arrangements is still quite ad hoc and heavily dependent on personal networks.

While it may be concluded that all three of the above networks manage to achieve some impact, they are also very limited in their own respective ways. Thus, ideally (although probably the hardest to achieve in reality) the most effective solution would be to employ a collaborative approach, where all participants would create a platform for exchanging opinions and openly talk about the intentions and impact of the translation on the target readers. As Wilczek has observed: “Without the four factors of an influential translator, well-known publisher, the recommendation of a respected public intellectual and enthusiastic reviews in prestigious journals and magazines, even the greatest masterpieces remain unknown in the mainstream market” (Wilczek, 2012: 1687).
This discussion is also closely related to the issues of ideology and aesthetics in the selection of works to be translated and the translation methods adopted. While the translators and other agents can claim to be guided in their decisions solely or primarily by aesthetic considerations, such as the literary value of the source work and its place in the established canon of national literature, many aspects of their work, from the choice of particular texts to particularities of their translation approach and strategies, are intrinsically linked to ideological underpinnings, or the notion of situatedness of the translator. The translator is never a solitary figure but a node in a complex web of linkages and relationships with other individuals and social institutions, and these relationships both rest upon as well as produce specific values and ideas, or “sets of loyalties” as Jones (2004:725) calls them, that go beyond the source text to include the country and culture. One should also add here the particular situatedness of the translator in terms of her/his gender, class, education background, ethnicity, race, religion, and a number of other factors influencing their personal as well as professional identity, which ultimately find their way into their work: in terms of which texts and/or authors they chose as worthy of their translation time and efforts, and why. This complex set of allegiances that form a necessary and indispensible part of the translator’s identity come under significant challenge and can play a particularly important role in relation to social conflict, including representations of such conflict in translated works.

Loyalty, ethics and ideology condition the action of a literary translator. According to Jones:

Individuals have complex sets of loyalties – to home-town, to family, to friends, to past, to state, to faith – which (despite what the nationalists tell us) are rarely coterminous. This applies to literary translators too, one of whose sets of loyalties is to the country, culture and texts they spend a large
amount of their life translating and representing. Even in “normal” times this has repercussions for how literary translators perform their identities as textual and cultural ambassadors – in terms of what they translate and how, and what they choose not to translate, and why. But in times and places of acute social conflict, loyalties clash and ethical dilemmas multiply for all social actors, including translators. (2004:725).

8.3 Images of violence

The second main question of this study was:

*What images, both textual and visual, of the countries of the western Balkans are (re)presented and “constructed” in translated children’s literature? What are the self-images, and how are these images recreated in the translation? What translation strategies are used?*

The analyses in the five case studies have presented how the images varied from direct representation of violence to full erasure of violent acts. The discussion on presenting violence can be seen from two distinct points of view, the two traits of auto- and hetero- images as identified in the case studies. Illustrations are also considered as an important constituent in the transmission of (mental) images.

Violence has been one of the predominant characteristics of the culture of the Western Balkans. Focusing on the image of violence as a starting point, this study has looked at ways of re-presenting violence for the target readers, through the selection, translation strategies, framing and packaging of the translated products.

8.3.1 How others see us

Translations of books for children from the Western Balkans in the period of 1990-2013 have generally been dominated by war-related themes and imagery.
Although the war in Bosnia ended almost twenty years ago (in 1995), the story of Zlata, Zlata’s Diary, is still on the reading lists in US and UK schools. Even more, the 2006 new and revised Penguin edition in English brings up the war in the central focus of the cover of the translated book, representing the war in the title of the book. As discussed in Chapter 3, it is as if, ten years after the war, the book cover attempts to bring the Bosnian war back into the memory of its readers.

Furthermore, the war in Yugoslavia in the 1990s is also an important element in the introduction to the opera adaptation of Hedgehog’s Home, which can be seen as a paratext of the translated picturebook (as discussed in section 5.5) and that reinjects a sense of the war-time context into our understanding of the picturebook. As we saw above, the post-war patriotic narrative, with a war-influenced language, was introduced in its contemporary English translation in a new, more acceptable, environmentally conscious narrative about protecting the natural habitat. In doing so, the translator/editor of the book had toned down the violent language and images of the original.

8.3.2 How we want to be seen

Apart from being instrumental in constructing stereotypes of the other, cross-cultural encounters have consistently played a crucial role in shaping the self-representation of an ethnic group. Several of the translated books analyzed in this study have proven to be an attempt, conscious or unconscious, to offer an image that counters the predominant stereotypes about the Balkans. Anya’s Diary (2007) presents an image of Macedonia and Macedonians as urban, hospitable, and caring, or in other words ‘civilized’, taking a stand against barbarism. The anthology of short stories from Montenegro, Beauty of All Times (1995) goes even one step
further and presents the natural beauty of the country and the “loving” nature of the people that populate it.

In both cases, the translated product is a simultaneous attempt at making a distinction between the national identity as distinct and unique, and the common identity shared with other Western Balkan nations, as well as an attempt to disassociate oneself from the stereotypical representations of the Balkans. This balancing act between the violent stereotype and the modern “Western” values is arguably most visible in Ivo’s coming-of-age story in *The Teacher of My Dreams*. It can be seen as an attempt to oppose the stereotypical picture of Balkan men as necessarily rugged individuals, who rely solely on their brute strength, and are aggressive and violent. Gavran’s novel, both in the source and target text, promotes a message of an emotional, intellectual and rational male protagonist. But this story of male transformation stays framed in illustrations of stereotypical female representations.

One thing that can be observed as a common trait of all these books is their two-fold intended impact: not only on the target culture, but also on the source culture. For the most part, this can be attributed to the identity crises faced by most of these cultures after their separation from the Yugoslav cultural hegemony. However, in the struggle to build their national identities, all of these novels have missed the opportunity to represent the “other within”, or the diversity of their societies and the complexity of their national identities.

The underlying themes of war and violence which are characteristic of the Western Balkan situation do not necessarily stand against the universals of children’s literature with its happy endings and good triumphing over evil. Issues of social inclusion and political issues have been around since the beginning of
children’s literature. It reflects the fact that many kids are growing up in similar environments (either today or have been in the past) and it is closely connected to the didactic aspects of children’s literature. Regardless of war-related themes found in Western Balkan literature, the underlying message is one of humanity and taking a stand against violence.

8.3.3 Visual paratexts

While the translators’ interventions are relatively minor, one of the most striking differences between the original and the target books of English translations of contemporary Western Balkan children’s literature is seen in the paratexts, especially the visual paratexts. In most of the cases observed, where the ST contains no illustrations, the TT often includes illustrations. This poses the question whether it can be the case that English-language children’s book norms prefer more pictures. This has been raised in the personal communication with Will Firth, the translator of Anya’s Diary, who cited it as the reason behind the publisher’s and translator’s joint decision to include illustrations in the translated volume. The only exception to this has been The Teacher of my Dreams, whose target text contains no illustrations, unlike the source text publication, a fact which may again have to do with target culture publishing norms, this time for an older, teenage audience.

Another plausible reason could be that pictures are seen as an important reinforcement in communicating a foreign identity to young readers. This is used both in cases of reinforcing violent hetero-images, as well as highlighting the peaceful and meditative self-images. While the cover and inside illustration of Zlata’s Diary by Zlata Filipović perpetuate the image of the Balkans as a powder
keg, the cover and inside illustrations of Beauty of All Times edited by Dušan Đurišić aim to change that image by depicting peace-related themes.

In line with the toning down or complete erasure of violence in the text of the English translation of Hedgehog’s Home by Branko Ćopić, the illustrations of the translated book have downplayed the ‘darker’ more naturalistic representation of the wild animals and the forest. The illustrations in the translated volume depict a more pleasing and fantastic setting, but one which also more closely resembles the target culture than the source culture and its contemporary concerns and interests.

8.4 Suggestions for future research

The main objectives of this research were to uncover the processes of selection of texts for translation, as well as what happens during the translation process, up to the point of production of the book. It also studied paratexts surrounding the translated book, in the form of reviews (epitexts), as well as communications with the participants in order to identify the selection process and participants’ goals and motivations. In some cases it also considered subsequent adaptations of the text, in the form of a documentary, opera, and musical.

What this study does not set out to do is look at the reception end of the translated children’s book written by Western Balkan authors. Readers, in their own right, are the end users of any translated book. As Chan reminds us, “One must not forget nevertheless that texts, whether translated or non-translated, cannot be understood separately from their readers” (Chan, 2010:6). It will be through their reading that the re-presented national and cultural images of the book will shape
into understanding about the source country: “If the target reader is unfamiliar with the source culture, i.e. if translation is for him/her the first means of getting to know the foreign culture, and hence the image of the other is not developed yet, translation may strongly influence the newly emerging image” (Kuran-Burçoğlu 2000:148). The impact of the images in the translated book depends on the “socio-cultural background and knowledge of the receptor public” (Kuran-Burçoğlu, 2000:149). Readers’ response tells us how children understand texts and visuals and how they respond and create their images of other nations. This “pragmatic-functionalist perspective” has also been urged as a method in imagological studies (Leerssen, 2007:28). Further research should provide answers as to what the texts’ actual target audiences are, and what their reception and impact is in terms of creating and changing images about the Western Balkans.

This thesis has presented five case studies, one from each country/language included in the scope of research. It may thus be further important to conduct more extensive analyses of translated books, with a focus on each country separately. Also, how the English language translations are different from the translations in other languages, or whether there are any global patterns.

The scope of the study was set to include fiction works only. However, children are nowadays influenced in their image formation not only by fiction, but also by other media, such as movies, theater plays, cartoons, video games, TV series, etc. Chapter 3 and 5 of this study have looked at various adaptations of the text for stage and other media, but a more detailed study of representation of images from the Western Balkans throughout the different media for children should help shed more detailed light on the existent stereotypes.
Apart from popular culture, another very influential medium of cross-cultural representation for children is their textbooks and teaching materials, which is why research into teaching materials “is of great importance for the critical study of ethnotypes in education” (Maijala, 2007: 418). Moreover, “becoming aware of cultural situatedness on the part of teachers and learners is a desideratum for the teaching of foreign cultures... Another desideratum is to present learners with different perspectives on the foreign country and to inspire interest and curiosity...” (Maijala, 2007:420). Chapter 3 and, to some extent, Chapter 5 of this study have touched on the effects on image creation when translated literature becomes part of the school curriculum or school activities, but more detailed analyses of the use of these and other texts used in the school environment will shed more light on the creation of images about the Western Balkans among English speaking children.

Finally, we have noted in this study that one of the major changes introduced in the translated text from the Western Balkans concerns the visual paratexts. As they are clearly one of the major factors that influence image-creation about the source culture in young readers, it would be beneficial to further examine their role, including the reasons behind these changes. In particular, some additional questions could be considered, including who needs the illustrations, and whether their inclusion in books for children is guided primarily by financial concerns or is an accepted cultural norm in children’s books.

These future strands of research will help gain more comprehensive insight into the multifaceted aspects of the complex phenomenon of contemporary representations of the Western Balkans in translated children’s literature, and their influence on the creation and/or challenging of stereotypical images about this region among young readers in the target countries.
Appendix 1: Primary material

Language of original: Bosnian

<table>
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<tr>
<th>Title</th>
<th>Author</th>
<th>Language of original</th>
<th>Translator</th>
<th>Publisher of translation</th>
<th>Year of first transl.</th>
<th>Year of original</th>
<th>Target readership</th>
<th>Genre</th>
<th>Theme</th>
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<td>Zlata Filipovic</td>
<td>Bosnian</td>
<td>Christina</td>
<td>Viking</td>
<td>1994</td>
<td>1993</td>
<td>10-12</td>
<td>Non-fiction/autobiography</td>
<td>war</td>
</tr>
<tr>
<td>Various titles65</td>
<td>Various authors</td>
<td>Bosnian</td>
<td>Marija Fekete Sullivan</td>
<td>Style Writers Now</td>
<td>2010-2014</td>
<td>various</td>
<td>various</td>
<td>various</td>
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Language of original: Croatian

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<th>Publisher of translation</th>
<th>Year of transl.</th>
<th>Year of original</th>
<th>Target readership</th>
<th>Genre</th>
<th>Theme</th>
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<tbody>
<tr>
<td>The Teacher of My Teacher</td>
<td>Miro Gavran</td>
<td>Croatian</td>
<td>Nina H. Kay-</td>
<td>ITG</td>
<td>2011</td>
<td>2006</td>
<td>14+</td>
<td>YA fiction</td>
<td>Teenage</td>
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64 This is my own approximate estimate, because most of the books do not offer this type of information

65 Publishing house Style Writes Now publishes primarily electronic books, predominantly picturebooks, but longer works of fiction as well. The publisher Style Writes Now has been active since 2010 and published more than 50 books in English translation.
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<th>Title</th>
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<th>Age Range</th>
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<td>Happy Days</td>
<td>Miro Gavran</td>
<td>Croatian</td>
<td></td>
<td>Antoljak publishing house</td>
<td>2011</td>
<td>1994</td>
<td>14+</td>
<td>YA fiction; Teenage life/coming of age</td>
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<td>Sanja Lovrenčić</td>
<td>Croatian</td>
<td></td>
<td>Karen Butler; Leykam International (Zagreb/Graz)</td>
<td>2011</td>
<td>2009</td>
<td>9-13</td>
<td>Folk tales; various</td>
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<td>Otto the Spider</td>
<td>Manuela Vladić-Maštruko</td>
<td>Croatian</td>
<td></td>
<td>Tamara Budin; Naklada Haid</td>
<td>2004</td>
<td>2004</td>
<td>5-8</td>
<td>picturebook; Perseverance</td>
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<td>Andrea Petrlik-Huseinović,</td>
<td>Croatian</td>
<td></td>
<td>Ljudevit Bauer; Zagreb: Kašimir promet</td>
<td>2002</td>
<td>2001</td>
<td>5-8</td>
<td>picturebook; war</td>
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<td>Anita Rakidžija,</td>
<td>Croatian</td>
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<td>Mario Sopa; Dubrovnik: Croatian association of civilian victims of the War …</td>
<td>2006</td>
<td>Not stated</td>
<td>10-14</td>
<td>Non-fiction / autobiography; war</td>
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<td>Daniel Načinović</td>
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<td>2005</td>
<td>5-8</td>
<td>picturebook; A fairytale of the most famous elephants in Europe</td>
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Language of original: Macedonian

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<td>Beograd: Palladin &amp; Plato &amp; Balkan Publik</td>
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Appendix 2: Contacted key participants


Bashevski, Dimitar. 2011. Face-to-face communication, Skopje, 14 December. Author of *Anya’s Diary* and owner and editor at Slovo publishing house, Macedonia. Communication conducted in Macedonian.

Briški, Ana. 2012. E-mail correspondence, 9 October. Editor at Znanje publishing house, Croatia – publishers of *Zlatin dnevnik* by Zlata Filipović. Communication conducted in Croatian.

Curtis, Susan. 2012. E-mail communication, 15 July. Translator of *Hedgehog’s Home* by Branko Ćopić and editor/owner of Istros Books publisher, UK. Communication conducted in English.

Dimovski, Petre, 2013. Face-to-face communication, Skopje, 16 November. Editor of *Short Stories for Children: anthology of short stories for children by Macedonian authors*. Communication conducted in Macedonian.

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Lathey, Gillian. 2001. Where Britain Meets ‘the Continent’: Language and


Sonzogni, Marco. 2011. Re-Covered Rose: A Case Study in Book Cover Design As Intersemiotic Translation. Amsterdam: John Benjamins


Žižek, Slavoj. 2002. The Only Good Neighbour is a Dead Neighbour. *Identities: Journal for Politics, Gender and Culture*, I.2:9-32.

Academic qualifications of the thesis author, Ms. TODOROVA Marija:

- Received the degree of Bachelor of English Language and Literature, with Macedonian Language as a second major, Translation concentration from the Ss. Cyril and Methodius University in Skopje, Macedonia, January 2001.

- Received a Graduate Certificate In Conflict Transformation from the School for International Training and Center for Social Policy and Institutional Development in Brattleboro, VT, USA, September 2002.

- Received the degree of Master of Arts in Peace and Development Studies from Ss. Cyril and Methodius University in Skopje, Macedonia, October 2009.

- Received a Certificate of Completion from the Translation Research Summer School from University of Manchester, United Kingdom, October 2011.

- Received a Certificate of Attendance from the Translation Research Summer School from Hong Kong Baptist University, Hong Kong, August 2012.

August 2015