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The Role of the Translator and Cultural Adaptation
Strategies in Paratexts: A Study of *Zabavna biblioteka*

Graduation thesis

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Uloga prevoditelja i strategije kulturne prilagodbe u
paratekstovima *Zabavne biblioteke*

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ABSTRACT

Ever since the publishing of Gérard Genette's *Seuils* (1987), translation studies have seen numerous studies that aim to use paratexts as a means of obtaining additional culturally relevant information and of deepening one's understanding of a given text. This paper aims to provide an overview of Genette's theory and its relevance for translation studies, as well as point to certain theoretical inconsistencies that influenced the way paratexts are approached from the perspective of translation studies. This is followed by an overview of *Zabavna biblioteka*, a local publishing project undertaken by Nikola Andrić in the early 20th century, within which a large number of literary works originally written in English were translated and published. An analysis of the works' paratextual material (titles, forewords, illustrations and photographs) is conducted with the aim to gain an insight into adaptation strategies, cultural portrayals and the role of the translator. The goal is to understand the role of the translator in shaping and delivering the publisher's programmatic principles, and thus to point to a broader cultural significance translation activities had, both within this particular project and in the formation of modern Croatian readership

Key words: paratext, translation studies, *Zabavna biblioteka*, Nikola Andrić

SAŽETAK

Otkad je Gérard Genette objavio svoje djelo *Seuils* (1987.), u znanosti o prevođenju pojavile su se brojne studije koje koriste paratekstove kako bi došle do dodatnih kulturno-relevantnih informacija te produbile razumijevanje tekstova. Cilj je ovoga rada dati pregled Genetteove teorije i njezinog značaja za znanost o prevođenju te ukazati na izvjesne teorijske nedosljednosti koje su utjecale na način na koji se paratekstovima prilazi u znanosti o prevođenju. Zatim slijedi pregled *Zabavne biblioteke*, lokalnog izdavačkog projekta koji je pokrenuo Nikola Andrić u ranom 20. stoljeću, u okviru kojega je preveden i objavljen velik broj književnih djela izvorno napisanih na engleskom jeziku. Provest će se analiza paratekstualnog materijala (naslova, predgovora, ilustracija i fotografija) ovih djela s težnjom da se dobije uvid u strategije prilagodbe, kulturalne prikaze te ulogu prevoditelja. Cilj je analize ispitati ulogu prevoditelja u oblikovanju i predstavljanju programskih načela urednika te tako ukazati na širi kulturni značaj prevoditeljske prakse za ovaj konkretan projekt te u oblikovanju moderne hrvatske čitateljske publike.

Ključne riječi: parateks, znanost o prevođenju, Zabavna biblioteka, Nikola Andrić

Contents

1. INTRODUCTION.....	1
2. KEY CONCEPTS	2
3. THE CASE OF <i>ZABAVNA BIBLIOTEKA</i> : CONTEXT.....	9
4. ADAPTATION AND TRANSLATION PRINCIPLES	13
5. ANALYSIS OF PARATEXTS.....	16
6. CONCLUDING REMARKS	28
7. REFERENCES.....	31
8. APPENDIX: ENGLISH-LANGUAGE WORKS IN <i>ZABAVNA BIBLIOTEKA</i>	33

INTRODUCTION

The English translation of Gérard Genette's *Seuils* (1987) carries the title *Paratexts: Thresholds of Interpretation* (1997). The very subtitle of the book might prove to be an adequate gateway into the issue at the very heart of paratext. The idea of liminal textual material being defined precisely as the point of spatial *entrance* into the process of interpretation has long held its place in the cultural paradigm of (post)modernity, pointing to an interpretative distancing from the dictate of authorship and entryway into the area of mediation amongst all factors that constitute a particular literary work: author, publisher, reader and the text itself. The significance of researching paratexts goes beyond the borders of literary theory and has been used, especially in recent years, to place emphasis on the cultural value of translation by analyzing paratextual material and exploring the ways in which it deepens the interpreter's understanding of both the text and the extratextual dimensions.

Bearing these ideas in mind, I will first define the term "paratext" and provide an overview of how it has influenced the theoretical understanding and practice of translation. This is followed by an overview of a local example, *Zabavna biblioteka* (lit. *Fun Library*), one of the longest-lasting achievements in Croatian publishing. Nikola Andrić started the project in 1913 and published numerous texts belonging to the field of popular literature over the course of 28 years, with the intention of internationalizing Croatian readership. In this period he has published a number of works translated from English, both directly and indirectly. The conducted analysis of these works' paratexts is meant to serve primarily as an analysis of the position of a Croatian translator in the first half of the 20th century. At the same time, the aim of the analysis is to point to certain issues of cultural relevance, such as Andrić's adaptation strategies for Croatian readership. Andrić's paratexts will be compared to paratexts produced by translators in order to point to differences in approaches and the way cultural

data is portrayed. Finally, since such an analysis constitutes a case study, the final portion of this work will present a summary and hopefully as serve another gateway into further discussions.

2. KEY CONCEPTS

2.1 GENETTE'S PARATEXTS: DEFINITION, TYPOLOGY AND INCONSISTENCIES

The starting point in this study is Genette's theory of paratext, which parallels numerous other similar scholarly undertakings (cf. Tahir-Gürçağlar 2002, Batchelor 2018). This fact does not intend to lead to a self-serving rerun of Genette's canonical influence on various approaches to textuality, but rather to respect the logical demand of the text's cultural relevance and critically evaluate its relevance for translation. It is important thus to state that Genette's *Paratexts* still remain one of the very few structuralist overviews of this complex concept and, as such, an adequate introduction to the topic. Additionally, bearing in mind that translation theory owes a great deal of its contemporary configuration to interdisciplinary influences forefronted by literary criticism, a work focused on paratexts that would dedicate only a negligible portion to this theoretical background might even end up being counterproductive.

Before dedicating a whole separate work to the issue of paratextuality, Genette defines the concept in his magnum opus, *Palimpsests: Literature in the Second Degree*, as one of the modes of transtextuality, i.e. textual transcendence (1997: 1), along with intertextuality, metatextuality, architextuality and hypertextuality, stressing that these categories should not be viewed as rigid or absolute because of their overlapping. In defining paratextual material, Genette claims that it consists of "a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic or autographic" (1997: 3). In certain cases, as Genette points out, it can be rather difficult to

determine whether these elements should be regarded as belonging to a text. However, what they all have in common is the fact that they “surround” and “extend” a text, “precisely in order to *present* it, in the usual sense of this verb but also in the strongest sense: to *make present*, to ensure the text’s presence in the world, its ‘reception’ and consumption in the form [...] of a book” (2001: 1, emphasis in original). In the idea of surrounding or extending a text lies precisely the transtextual aspect of paratexts – they serve as a link to the extratextual world, or, in Genette’s words, they enable “a text to become a book and to be offered as such to its readers” (2001: 1). In this regard, the often repeated idea of paratext as a *threshold* serves as a convenient illustration of its existence in an “undefined zone,” a zone of transition and transaction which serves as a fringe that controls one’s whole reading of the text (cf. 2001: 2). Paratext is thus that which endows a text with an audience, a connective tissue between the world of textuality and social institutions that engage in production, circulation and reception of concrete works. Genette stresses the contextual dependency of paratextual means, i.e. the fact that they are heavily influenced by culture, period, work and edition (cf. 2001: 3), which is why certain features of a paratextual element have to be determined in order to define it. These are:

- its location (where?)
- the date of appearance (when?)
- its mode of existence (how?)
- the characteristics of its communication situation (from whom? to whom)
- the function that its message aims to fulfill (to do what?)

Genette admits that his typology might be “simplistic” (2001: 4), but this is due to the fact that it becomes difficult to approach “factual” (2001: 7) paratextual elements that in one way or another might influence the reader’s perspective when approaching a text. From this

perspective, “every context serves as a paratext” (2001: 8). This claim does not only bring up further issues related to the problem of defining the concept of paratext and using it as an element of research, but also implies the inability of categorization and generalization that very much parallels the ideas of general untranslatability assumed by various postmodern critics (cf. Derrida 2001, Davis 2002) and further complicates the issue.

Nevertheless, it is crucial to present and evaluate Genette’s typology, especially since contemporary scholars (Tahir-Gürçağlar 2002, Batchelor 2018), have noted certain inconsistencies that heavily influence its implications on translation theory. When Genette discusses the spatial category of a paratextual element, he differentiates between texts “within the same volume”, including elements such as preface, chapter titles or certain notes, which he names *peritext*, and “distanced elements” such as letters, diaries and interviews, which he names *epitext* (2001: 4-5). Furthermore, when analyzing “the temporal situation of the paratext”, he claims that it is relationally constituted in accordance with the date of the text’s first edition, i.e. one can differentiate between prior, original, later, delayed, posthumous and anthumous¹ (2001: 5-6). Genette stresses that there is, again, significant overlapping between these categories.

Probably the most interesting question of Genette’s typology is that of “a paratextual element’s *substantial* status” (2001: 7, emphasis original). When noting that paratexts do not necessarily have to be expressed through a text, Genette shifts the focus onto other iconic, material and factual means of paratextual existence (2001: 7). The aforementioned factual paratext is particularly interesting, since it encompasses all implicit contexts that surround a work or “modify its significance” (2001: 7), such as the author’s age or gender, or even certain categorical affiliations such as genre or historical period. This is important because it

¹ The latter two categories, as evident, use the author's death as a reference point, rather than the date of the appearance of the first edition.

shows that Genette's alleged point of focus is not paratextuality in its material dimensions, but rather the fact that paratext becomes paratext on the basis of the function it performs, i.e. providing additional commentary and influencing individual readings. However, Kathryn Batchelor locates the same "function-based criterion" in the dividing line between paratext and external context (2018: 10) – that is, the already presented spatial category of paratexts – which leads Genette to claim that, while the function of an epitext might not be exclusively paratextual, a peritext is "constitutively and exclusively inseparable from its paratextual function" (2001: 345-346). This statement points to a certain inconsistency in Genette's view of the paratext: even though he insists on the function-based approach when defining the concept of paratext, he still places a particular emphasis precisely "on the various material manifestation of the paratext," which further leads to apparent terminological inconsistencies on the level of the whole book (Batchelor 2018: 11).

In addition to inconsistencies that stem from defining spatial and substantial aspects of paratexts, other can be found as one dives further into Genette's typology. When dealing with the pragmatic and functional aspect of paratexts, Genette presents them as usual factors that we see as elements in a communicational situation: "the nature of the sender and addressee," their degree of authority and responsibility and "the illocutionary force of the sender's message" (2001: 8). However, this becomes more problematic when he introduces the distinction between the authorial and allographic paratext on the basis of agency, placing the publisher's and author's paratext under the former category, and the paratext from a "third party" under the latter (2001: 8-9). In other places in the text he extends this claim to the idea that paratext is "always the conveyor of a commentary that is *authorial* or more or less *legitimated by the author*" (2001: 2, emphasis mine). Batchelor (2018: 13) notes several such examples used throughout Genette's book, most often employed in parts of analyses where a particular element is supposed to be confirmed or rejected as paratextual. In his concluding

remarks, Genette admits to privileging the author's point of view on the basis of "the simple postulate that the author "knows best" what we should think about his work" (2001: 408). This claim brings up further inconsistencies within Genette's theory: if paratexts are to be validated only through authorial power, i.e. through the force of the author's intention and/or the one that he delegates to his allies, then studying paratexts is not focused on studying texts that provide additional commentary on the work, but on consciously-made choices that take part in constructing the work's reception. This, of course, opens any text to different possibilities of manipulation and contradicts Genette's previously stated function-based (and audience-oriented) claim that each contextual element serves as a paratext (cf. Batchelor 2018: 14). It is worth noting that many of Genette's inconsistencies seem to stem from the complexity of the notion itself, but they nevertheless create "significant contradictions at the heart of the notion of the paratext" (2018: 17) that carry certain consequences for both his theory and its implications on other disciplines.

2.2 PARATEXTS AND TRANSLATION STUDIES

The only place in Genette's book where he explicitly deals with translation is in his concluding remarks, claiming that, for paratextual research, translations are important only insofar as they "serve as a commentary on the original text" (2001: 405). As Batchelor notes, "in this line of thinking, the translation is at the service of the original; it is a text that points not to itself, but to the original from which it is derived" (2018: 20). From this perspective, translation would only serve readers who are familiar both with the original and the translation, and would read the work in a comparative mode (cf. 2018: 20). The logical repercussions of this statement can be noticed both on the level of the sender and the recipient of the text, since it implies that a translator should ideally be someone working closely with

the author (or the author himself), and opens up a question of who exactly should serve as the target audience of translations (cf. 2018: 20).

Batchelor also points to certain implications of Genette's notes on "paratextual significance of cover design," i.e. his subtle claim that a particular translation may be viewed as a version of the original text with its own paratexts (2018: 20). Furthermore, when Genette categorizes prefaces of translated texts as "*later* rather than *original*" (2018: 22, emphasis original), he implies that translations are seen not as new texts but rather as later versions of the original. This, of course, means that the author of the translated text is still the author of the original; the translator might take part in a creative process, but only in the process of translation. Consequences of this configuration are rather paradoxical: while the translator might be considered an author of the creative process of translation, he/she does not have authorship over the final product, which still belongs to the author of the original (cf. 2018: 22), or, in other words, the authorship of translation is given back to the author once the translation is published. Since both of Genette's perspectives on translation have rather problematic implications, Batchelor sees them as rather "conservative," since they merely equate translation to later-editions paratextual elements and do not give translations any creative or authorial credit whatsoever. Similarly, Urpo Kovala disagrees with the notion that translations are merely "texts that have undergone translation," but rather one among many processes of mediation that occur between the original work and the reader (1996: 119). Moreover, he points out that Genette's focal point is not even translated literature altogether, and that translated literature constitutes "a process of second degree," in which the change from the text's matrix context is so radical that one might think of a translation as a different work altogether (120).

As is evident, Genette's views are radically different from the viewpoint adopted in translation studies, especially in contemporary perspectives that put an emphasis on the role

of the translator as a “cultural interpreter” or “mediator” (Katan 2004: 16-17), as well as translation as a “cross-disciplinary” (Pallett 2013: 1) field of cultural interaction and exchange, which leaves little room for the supposed superiority that Genette gives to the original text and authorial intent. This might be one of the reasons why numerous contemporary translation studies “do not adopt Genette’s conservative view of translation” but rather “pay attention to paratexts as sites of translator intervention or adaptation of the text to its new environment” (Batchelor 2018: 25). It is interesting, however, that none of the existing studies take into account Genette’s emphasis on authorial intention, but rather opt for a pragmatic usage of his functional definition, which can more readily be made into a discipline (2018: 27-28). Likewise, many scholars disregard his notion of translation as a paratext; Tahir-Gürçağlar states that this very notion may be counter-productive to translation studies as a discipline, since it “runs counter to a perspective that regards translation as initiated in the target culture and intended to satisfy a need there” (2002: 46). Rather than that, she advocates an analysis of translations’ corresponding paratexts, since they reveal new information “where the texts themselves remain silent” (2002: 59) and, therefore, help translation to become a platform for cross-disciplinary and cross-cultural discussion, instead of being reduced to a mere reproduction of the source text. Kovala adds that what is truly interesting about paratexts “is not their position around the text,” which reflects the conventions of the target culture, but rather “their special role as mediators between the text and the reader and their potential influence on the reader’s reading and reception” (1996: 120). These two views show precisely what I will try to focus on in the analysis of paratexts in the corpus of *Zabavna biblioteka*, seeing that they see translation as more than a practice of finding correspondence between two languages. In this view, translation is an intermediary field that serves as a platform for discussions and that can help one to deepen both their understanding of a particular work and its corresponding cultural background.

3. THE CASE OF *ZABAVNA BIBLIOTEKA*: CONTEXT

Zabavna biblioteka was a publishing project undertaken by Croatian philologist, writer and translator Nikola Andrić, comprising 603 editions published from 1913 to 1941. As such, it represents the most significant project of this kind of its time and one of the most important publishing projects in contemporary Croatian history. Regardless of its significance, *Zabavna biblioteka* had long not been a subject of scholarly work. The first serious research on *Zabavna biblioteka* was conducted by Ivana Mandić Hekman, who provided several texts on Andrić and the only major work on *Zabavna biblioteka* so far, titled *Knjiga o knjigama* (2014) (lit. *The Book about Books*). According to Mandić Hekman, the reasons for the lack of previous scholarly work lie partially in the name itself. The adjective “zabavna” (lit. fun, entertaining) might have led to an immediate critical dismissal of the books published, seeing that the label “zabavna” was most likely understood as an indicator of the books belonging to the category of *belles-lettres* and thus being deemed trivial (cf. 2014: 21), even though some of the published books were first editions of certain European canonic works.

The first issue that needs to be addressed is the issue of how to translate *Zabavna biblioteka* into English. There exists no singular official English translation of the name of Andrić’s publishing project, primarily due to the aforementioned lack of scholarly research on the topic, especially research that would go beyond national borders. Ivana Mandić Hekman herself uses different translations in different sources, namely “Fun Library”² and “Entertainment Library,”³ even though none of these sources have in their mind non-Croatian speaking audience. In Croatian, “biblioteka” has several different meanings, and may refer to a library as a physical institution, as well as a particular kind of bookcase or a publishing sequence, which further complicates the issue. For the purpose of this work, I have decided to

² Komparativna povijest hrvatske književnosti, sv. 10 (2008: 310)

³ <https://www.bib.irb.hr/313555>

leave the name as in the source language for several reasons. The most important criterion is that *Zabavna biblioteka* can technically be seen as a publishing company, and names of companies are not usually translated. Furthermore, in accordance with poetics and politics of *Zabavna biblioteka*, which will be discussed in the following paragraphs, such local example holds importance primarily in its own cultural context, and the whole project was focused solely on the needs of the local readership with little to no international ambitions. Finally, in the English summary to her article in *Komparativna povijest hrvatske književnosti*, vol. 10 (2008), Hekman uses “Fun Library” in parenthesis only, and uses *Zabavna biblioteka* to refer to the project. This, of course, does not mean that there are no arguments in favor of translation: in the National and University Library in Zagreb *Zabavna biblioteka* has been processed as a “singular publishing unit” (Mandić Hekman 2014: 13), so translating the name can also be seen as a legitimate solution. I opted for *Zabavna biblioteka* in order to stress the importance of the project for its local cultural context and its aspects related to its matrix culture, which can bring one closer to understanding the specific issues located in its paratextual material.

It would be impossible to discuss *Zabavna biblioteka* without an introduction into the basic contextual determinants that shaped the cultural climate in which the project was undertaken because they are also crucial to shaping its vision and goals. The majority of today’s Croatia was a separate political nation within the Austro-Hungarian Empire called the Triune Kingdom of Croatia, Slavonia and Dalmatia. More than 90% of its citizens lived in villages (Mandić Hekman 2014: 23) and more than 50% of them were illiterate (90). Literary conditions, on the other hand, were quite different: affirmed authors of Croatian modernism and avant-garde, such as Antun Gustav Matoš, Vladimir Nazor, Janko Polić Kamov or Miroslav Krleža, published works of significant cultural importance not just for Croatia, but for whole Europe (Mandić Hekman 2014: 26-28), and if the sociopolitical conditions were any different, they would most likely have made a stronger impact both inside and outside of

their national borders. The authorial status was also one of the relevant issues, seeing that numerous texts dealt precisely with the fact that Croatian literature of the time was prevented from fully blooming by political separation of its constituents, religious and cultural diversity brought by other nations and the fact that writers of the time could not make a living by writing alone (36-40). Therefore, even though there were important works written and published, literature was still mainly reserved for a smaller number of citizens, which explains why their critical evaluation and affirmation came much later in Croatian history (cf. 41). Another important issue stemmed from the more concrete aspects of book publishing, namely the lack of qualified staff in book shops and the fact that books were mostly sold on newsstands, which caused financial losses to publishers and sparked discussions about “the book crisis” (90-91). Politically unstable and with a high degree of illiteracy, with its literary production facing numerous obstacles, Croatia of the time did not seem to offer adequate conditions for any kind of publishing undertakings, especially not those of *Zabavna biblioteka*’s scope. However, seeing how successful it turned out to be may lead to a conclusion that Nikola Andrić truly understood relevant cultural issues of the day and approached them with socio-historical accuracy and clearly set goals in regards to his readership.

Mandić Hekman finds the reasons of *Zabavna biblioteka*’s popularity in its didactic undertones, the fact that it “dealt with real life” and could thus teach readers important life lessons (2014: 43). All theoretically weak attempts at equating realism in literature to the reader’s physical reality aside, the fact remains that Andrić’s project was incredibly well-received in the socio-historical circumstances of the time, so it is important to raise the following question: what is it that *Zabavna biblioteka* offered to its readers that other publishing projects could not do? Other than the very obvious appealing elements of the books themselves, such as attractive dramatic subtitles and illustrations, Andrić also had a

successful marketing and distributing strategy: he developed his own distribution network, which included opening two bookstores that provided the readers with many additional offers, including subscriptions, special discounts and paying in installments (94). Secondly, the books were adapted to the readership through translations, as is the case with one of the first significant milestones in terms of sales, Pierre Loti's *Les désenchantées*, which was translated and presented in Croatian under a more "intricate" title, *U haremu* (lit. *In the Harem*) (cf. 95). It is also important to note that there were successful films that had their corresponding literary templates published as books in *Zabavna biblioteka*, since film at the time was gaining in popularity and photographs from films could be used instead of illustrations, which helped merging film and book audiences of certain works (99-100). Andrić also used the final pages of the books to write notes for his readers, often including additional information on the authors, the publishing history and the announcement of the next book in the series. Keeping a relationship with the audience was one of his priorities, seeing that he kept them well-informed to the point of sharing with them the reasons behind price increases (101). As a publisher, he saw his role as that of a "spiritual dictator of the humanity," responsible for creating and expanding the audience, as well as for the maintenance of the audience's spirit by analyzing the readership's needs and constantly discovering new books and authors (98-99). This is why one of the most important aspects of *Zabavna biblioteka* was its diversity in regards to genre, national literature and historical background: Andrić published both what was considered highbrow and lowbrow, both the established classics and the contemporaries (100), all in all creating a platform for a varied selection of books for his readers.

4. ADAPTATION AND TRANSLATION PRINCIPLES

There were of course certain principles that Andrić tried to uphold over the course of publishing *Zabavna biblioteka*, some of which he deals with explicitly in the foreword to its catalogue. Three basic principles were that *Zabavna biblioteka* should introduce the most important names of world literature to Croatian audiences, that works should be translated from the original language (except in the case of Turkish and Scandinavian works) and that special care will be given to maintaining the language “purity” (105). To provide the readers with literature that is “entertaining” was another of his principles, but he was not particularly strict with it, seeing that he never avoided publishing works with socially engaged and sensitive topics (105-106). All of these principles can be seen as constituents that shape the most important goal of *Zabavna biblioteka*, and that is the “internationalization of the literary taste of Croatian readership” (106). Of course, to shape the audience that struggled with illiteracy and economic disadvantages, it was important to prioritize literature on the basis of its topics, rather than its cultural or canonic value: works that were more “demanding” were introduced later, once the readership was established (109). The aforementioned notes were also an important aspect of texts, seeing that introductions and annotations often had a didactic purpose, getting the readers acquainted not just with a selection of works, but also with their cultural importance and the author’s impact in the world context, as well as their relations to Croatia (109-110). In this way, *Zabavna biblioteka* has a significant value from a standpoint of comparative literature. From the way Andrić presents his principles, as well as the way Mandić Hekman approaches them, it is rather evident that a strong emphasis was put precisely on both translation and language as such: insistence on direct translation whenever it was possible shows that a lot of care was put into preserving as much of the original cultural context as it is contained in the source text. These principles were, of course, a logical consequence of socio-historical circumstances of the time, i.e. the formative period of

Croatian language. The illiteracy rate itself presented a huge problem, and the fact that access to literature was limited meant that there was a need to establish the Croatian language, literature and publishing as culturally valid and valued institutions.

When it comes to Anglophone literature in *Zabavna biblioteka*, it encompasses 54 works, thereby making the English language the third most frequent source language, behind only French and Russian in terms of publishing frequency⁴. This may be easily explained when taking into account Andrić's professional and academic preoccupation with Romance and Slavic languages and national literatures (cf. 142). Taking into account Andrić's aforementioned principle of translating works from the source language whenever that was possible, the frequency of works originally written in English published in *Zabavna biblioteka* constitutes quite a milestone, seeing that the influence of English-speaking cultural contexts on Croatia at the time was not as significant as others, e.g. German- or French-speaking contexts. Ivo Hergešić, one of *Zabavna biblioteka*'s most prominent translators from English, was also one of the first Croatian translators to speak about the cultural relevance of translation, stressing its importance in "international literary relations" and claiming that many literary influences make an impact in cultural contexts primarily through indirect influence, i.e. through cross-cultural mediation done by translators (252). Early translations⁵ in Croatia had certain flaws, such as portions of texts getting lost inadvertently, but also directly omitting certain passages to avoid political connotations or simply to shorten the work and adapt it to being more easily published (252-253). Hergešić even claims that this policy went so far as to omit anything that disrupted the established literary taste in any way, such as unusual metaphors or anything out of the ordinary in terms of style (2005: 114) and

⁴ Both British and American literatures are included in this statement, with 31 and 19 published works, respectively, while the rest encompasses authors that were not born on the territories of the UK or the USA, but still wrote their works in English and were included in the project. Not included in this, yet translated from English, is Edgar Allan Poe, whose three short stories were published in 1914 as part of a short story compilation headed by N. V. Gogol, with no mention of the translator inside the book, although Hekman claims that there were two translators: Andrić and Vladoje Dukat (2014: 341).

⁵ When using this term, Hergešić refers to translations published in the 19th century and before.

indicates that translations were seen by some people as competing with local literary production (cf. 120) . These issues were based on the fact that translation was not perceived as a well-established profession and that in practice it was often done by non-philologists, and in adherence to the publisher's demands (2014: 252).

In this regard, one could claim that the rise of publishing in Croatia often came at the expense of translation quality, seeing that the publisher's need for affirmation led them to catering translations to their own publishing and political demands. Andrić himself also spoke of the importance of translation for his project, claiming that a good translation should be a combination of a source-oriented and target-oriented approach, and that the reader should feel as if they were reading a Croatian original (cf. 254). While these principles today might seem as self-evident for any translation-related work or theory, it suffices to reiterate that these claims were truly groundbreaking decades before contemporary translation theory, and particularly for the fact that they were shaped in the context that had numerous drawbacks for the translator's position. One of the greatest achievements of *Zabavna biblioteka* in terms of translation studies might thus be the fact that some of its translation principles and strategies easily apply to contemporary views on translation, even though they were in huge discrepancy with all relevant socio-historical and cultural factors that took part in the complex process of translation and publishing.

As was stated in the introductory part, the corpus analyzed for this paper consists of works that were originally written in English, and this encompasses 54 novels or short story collections, some of which are split into two volumes. When it comes to concrete paratextual material in these works, it consists of titles, subtitles, illustrations and photographs from films (when they were available) and, most notably, forewords that were usually written by Andrić, but also by the translator in very few cases. These forewords are meant to serve as an introduction to the author and, as will be shown, they deepen one's reading of the whole

project by getting them acquainted with some of its implicit and explicit strategies of adaptation. A particular emphasis will be placed precisely on the forewords written by translators in order to compare them to Andrić's forewords, seeing that they differ in both the way they present the information and in the type of the information presented.

5. ANALYSIS OF PARATEXTS

5.1 TITLES

First of all, it is important to stress that the translations in *Zabavna biblioteka*, even though often posed as authentic classics from their culture, are primarily adaptations of their respective source texts. Of course, such claim might come off as careless without properly diving into the translations themselves and analyzing the differences in regards to the source texts. However, as my analysis will show, there is plenty of evidence for adaptation processes in the very paratexts, which contain important information for understanding the cultural context and the position of the translator at the time.

The first and the most obvious adaptation strategy is, of course, intervening into the title of a particular novel. Some novels have their whole titles changed, such as Elinor Glyn's *His Hour* and *Beyond the Rocks*, translated as the names of their protagonists, i.e. *Tamara* and *Teodora*, respectively. Similarly, Carlisle's *Mothers Cry* is translated as *Jedna majka* (lit. A Mother). In these cases it is evident that there is an attempt at establishing a personal tie with the reader by presenting the titular character even before the act of reading starts: in this way, general phrases in the actual titles are turned into names, which makes them seemingly more personal and thereby more inviting to the readership. On a structural level, the concept behind the original title is substituted for a concept that might be more appealing to the reader, which then governs the translation principles. In the example of Carlisle, the shift from plural to

singular may not seem as much of an intervention at the first glance, but is incredibly important at the level of the readers' identification. Another interesting example is Maugham's *The Moon and Sixpence*, translated simply as *Demon*, with the subtitle *A Novel about a Painter*. The apparent issue of translating "sixpence" into Croatian without adapting it to Croatian currency would, even if solved successfully, most likely still remain obscure in regards to the content of the novel, which is why an adaptation was probably deemed necessary, since it offers the reader a more familiar concept that also sounds intriguing.

Instead of substituting the concept with a more familiar one, there are also certain cases where the opposite is done, albeit with the same reader-friendly strategy. One of these examples is Marryat's *Masterman Ready*, titled after its protagonist and translated as *Na koraljnom otoku* (lit. On the Coral Island). On this example we can see that, instead of opting to keep the name of the protagonist as the novel's title, a more descriptive phrase is used, and this happens often precisely with locations. Similarly, Glyn's *The Company's Servant* is translated as *Indijska plesačica* (lit. An Indian Dancer), while Kipling's *The Jungle Book* is translated as *Indijska džungla* (lit. An Indian Jungle). In these examples, the phrases in the original title and their corresponding concepts might have been deemed too broad or too inaccessible (ex. *Masterman Ready* is not as easily identifiable name as Tamara or Teodora), so they are narrowed down to phrases related to the novel's setting. The emphasis on the setting is also present in the usage of subtitles: of all the works published in English, more than half of them have subtitles, and these either act as a genre determinant (ex. Wells' *The Invisible Man* getting described as "groteskna i fantastična pripovjetka" (lit. *A Grotesque and Fantastic Story*)) or provide additional information about the setting (ex. London's *A Daughter of Snows* dubbed as "pripovijest iz Aljaske" (lit. *An Alaskan Story*)). These subtitles get even more descriptive in cases of adventure novels: London's *Sea Wolf* gets a detailed description in "roman iz života na jednoj sablasnoj ladji" (lit. *A Novel about Life on a Ghostly*

Boat) and Conrad's *Almayer's Folly* is subtitled "roman s Malajskih otoka" (lit. *A Novel from the Malay Islands*). In these cases, the setting is the information from the main body of the text given in advance, again with the purpose of giving the readers something that would make them read the book. The setting figures highly in adventure novels precisely because these are often set in locations deemed exotic or foreign, which the reader might find intriguing, especially if paired with supposed authenticity of the stories presented: Stanley's *How I Found Livingstone* is subtitled not as a story, but as a report ("izvještaj" in the original), and the 1926 collection of adventure stories by several authors is subtitled *A Collection of True Events* ("zbirka istinitih događaja" in the original). It is evident, therefore, from the very titling and subtitling of the novels, that there are certain adaptation strategies present, and these can also be observed in other paratextual material.

5.2 FOREWORDS BY ANDRIĆ

When it comes to introducing the authors to the readership, Andrić uses forewords as the most prominent paratextual means, providing the readers with a selection of information not strictly reduced to biographical data, but also to curiosum that one might find interesting. For example, in the first published book in *Zabavna biblioteka*, Oscar Wilde's collection of short stories, the author's personality is painted through descriptions of his speech, his physical appearance and several anecdotes from his life, such as his meeting with Paul Verlaine (1913a: 4-7). The selection of episodes from Wilde's life, as well as his quotes and an emphasis on his views on beauty and way of dressing (6-7) are rather obvious in their attempt to paint the writer as an eccentric, very much in vein with traditional stereotypes of artists who are "not able to integrate their art into their lives" (3). Even though most forewords in *Zabavna biblioteka* do contain biographical data, these are hardly their point of focus. This is why the given facts are often intercepted by Andrić's commentary, personal interpretations

and opinions: Wilde's attraction to people of the same gender, for example, is portrayed as a result of "his melodic voice," "feminine" traits and "too much gentleness" (7). This view is also present in the foreword to Maugham's *The Moon and Sixpence*, a novel about Paul Gauguin, where Andrić claims that Gauguin's prioritizing of beauty over truth is precisely what led to his demise (1935a: 8). Similarly, the introduction to Arthur Conan Doyle's *The Lost World* begins as an *in medias res* report from a spiritualist congress where Doyle is introduced almost like a literary character, singled out in the midst of conversation, first described through his "heroic physiognomy," then through his speech and accent, and only after this is he identified as Doyle (1927a: 5). Doyle's fascination with spiritualism is brought up numerous times throughout his biography (7, 8, 9), again as a means of portraying the artist as an eccentric personality. The portrayal of writers often goes hand-in-hand with general assumptions about the genre of their novels. One of such examples is J. O. Curwood: since he is an adventure novelist, it is stated that he had his first gun when he was seven years old (1930a: 3). Similarly, the data given about H. G. Wells, who wrote fantasy and SF novels, include, for example, the fact that he wrote a biology textbook by the time he was twenty years old (6).

Also, when it comes to assigning critical value to a particular work, Andrić rarely uses technical literary terms or critical perspectives. Descriptions are more generic and achieved through the usage of vague descriptive terms: Wells' plots and characters are "breathtaking" (9), his style of writing "strong" and "interesting" (8) and, unavoidably, characterized by "English humor" (9). Elynor Glyn's novels consist of "fiery descriptions of grand passions" (1914b: 3) and they do not "let the reader breathe" (3), while Rudyard Kipling's writing is full of "warm patriotism, healthy humor and genuine feeling" (1917b: 5). Andrić approaches the novels' topics with an emphasis on the didactic or moral purpose of their messages, often with parallels to Christianity, as is the case with Dickens, whose work Andrić sees as "grand

paraphrasing of the Ten Commandments” (1915: 5), or Kipling, whose literature gives breath to reality in the same way “God gave breath to Adam” (1917b: 8). Similarly, Montgomery’s *Misunderstood* is assigned for “teachers and mothers who will use it to teach children” (1917a: 3-4), while Kipling’s *Kim* is said to be a “sacred book” that should be read with “quiet beatitude” (1928: 7).

Even though such information is definitely not crucial for understanding the novelists from a critical standpoint, it offers curiosities that will make the novel more accessible and the writer easier to recognize. Andrić’s personal opinions add a tone of critical weight without actually engaging in more demanding theoretical and philosophical questions. By occasionally assuming the reader’s position in his forewords (ex. description of the reader’s reaction to Habberton’s novels (1930d: 4)), he raises the level of identification with the reader, which is a friendly way of introducing them to literary works. In the same way, by reducing the authors to stereotypes, often based on eccentricity and flamboyance, Andrić portrays them as more distinct and memorable, which helps the reader in establishing their own personal taste and eventually gives them a point of reference when they look for other literary works.

As was mentioned before, Andrić’s forewords to novels written in English are not meant simply to provide the biographical data of their authors. In the earliest editions, they are also meant to serve as an introduction to English cultural context. In the second English novel published in *Zabavna biblioteka*, B. M. Croker’s *The Company’s Servant*, he claims that English literature is the most uncommon world literature to Croatian readership, (1913b: 3) which he attributes to the fact that the English audience consists of more than ten million literate people (3), a significantly different situation from Croatia at the time. Whenever he approaches the issue of English culture in his forewords, Andrić does so with a strongly nationalist agenda. For example, in the foreword to H. R. Haggard’s *She*, he makes a claim

that the English “spend their time playing cricket and tennis instead of reading sentimental books,” which is supposedly the reason why Haggard’s books are a popular choice for younger audiences (1916: 5). He also calls them “a nation of traders” where writers are also traders (3), which prevents them from having a single critical authority over the publishing of their books. Andrić also sometimes provides short overviews of British literature of certain periods, namely contemporary belles-lettres in Croker (1913b: 3), Victorian era in Galsworthy (1929a: 3-4) or American naturalism in Grey (1927b: 5-6). These are rather brief and introductory, very similar to the way he approaches other works of the published authors: providing only the basic information about the novels, such as their setting. The national importance is especially evident in cases in which English authors had some kind of relationship to Slavic cultural contexts. For example, Jack London’s multinational heritage is heavily emphasized and he is referred to as “California Maxim Gorky” (1923: 3), Elinor Glyn’s *His Hour* is chosen for publishing precisely because of its “portrayal of Russia” (1914b: 4), and John Galsworthy is described as an “English soul with Russian influences,” which makes him “closer to Slavic people” (1929a: 3). The most interesting example, however, as one might guess, is that of Joseph Conrad. In the opening remarks to his *Almayer’s Folly*, it is immediately stated that he could never master English language and that he shares his mysticism and romanticism with Slavic writers (1925: 3). When describing his work, Andrić uses rather vague determinants, such as “inner music of his work,” “richness of human soul,” “separate Slavic aestheticism” and “morale” in accordance with “Slavic laws” (8-9) to make a case for Conrad being “authentically Slavic” (9). He sums up the author in the claim that “he tried to mask his Slavic soul with a mask of Englishness” (10). As is seen in these examples, Andrić finds English culture rather foreign to Croatia, and tries to draw as many parallels to more familiar cultural contexts as he can. Even though there is obviously no well-thought argumentation behind some of his claims, they are rather clear in their purpose

of establishing a sense of national belonging and creating a relationship with a foreign context on the basis of what Andrić perceives to be cultural or personal differences when compared to his matrix context. In the foreword to Wilde's *The Canterville Ghost*, Andrić even explicitly states that the selection of Wilde's works that he presents is meant to "serve Croatian literature" (1913a: 9), which is why such adaptations might best be viewed as part of the cultural politics that Andrić took part in shaping.

Since a majority of works that Andrić chose to present to Croatian culture consists of adventure novels, which are often set outside of Western European cultural context, there is room for even more cultural assumptions and adaptations to be observed in these cases. First of all, it is precisely the novels set in what are perceived to be exotic locations that are most often accompanied by illustrations, as is the case, for example, with Kipling's *The Jungle Book* (1917b) and *Kim* (1928), Stanley's *How I Found Livingstone* (1925: 44, 47) or Marryat's *Masterman Ready* (1932b). The illustrations in these novels consist mostly of landscapes, seeing that this provides the readership with an image of an exotic scenery, which further emphasizes the differences from their home culture. Even though this paper will not utilize contemporary postcolonial theory to examine these issues, as it would constitute an anachronism, it is worth saying that cultures of India, China and African countries are almost exclusively portrayed through the category of the exotic. On the cover page of Pearl Buck's *East Wind: West Wind* there is even a note under the title which states that the novel is "told by a Chinese woman" (1935b: 1). In the foreword, it is explained that the novel might be of most interest to women readers who want to understand the differences between the East and the West, as well as between the Eastern woman and the Western woman (4). The foreword to Kipling's *Kim* also contains musings on "cultural image of India" presented with a sensible "racial psychology" (1928: 5), while Hall Cane's *A Son of Haggar* includes a description of the author's travels as a means of legitimizing his supposed knowledge of "exotic" cultures

(1931c: 4-5), as does Le Queux's *Eye for an Eye* (1930c: 3-4). These portrayals might be rather typical of the time when they were written, but one must bear in mind that Andrić's project had a crucial formative influence in shaping the Croatian readership of early modernity, and consequently, in its later years, as it came closer to the idea of readership as seen in popular culture.

Another important aspect of how culture is portrayed is also seen in certain cultural adaptations. These are especially interesting because of their structural similarity to adaptation in translation processes, whereby an item from a foreign cultural context is either substituted with or explained in relation to a cultural element of the target context. As was mentioned before, heavily didactic and moralist undertones of Andrić's writing often lead to parallels with biblical texts, metaphors and expressions. However, it is interesting that Andrić fails to point to, or even mention, the existence of differences between dominant Roman Catholicism in Croatia and Anglicanism in the UK. This is not to say that his metaphors are less comprehensible to his audience, but the omission of this difference, while emphasizing cultural stereotypes on the other hand, certainly carries some political implications that are easier to understand when one examines how Andrić adapts concepts even more foreign to Europe, such as Buddhism. In the foreword to Kipling's *Kim*, Buddhism as a belief system is explained exclusively through Christian parallels, where a lama is stated to be the equivalent of a priest and the Buddha the equivalent of Jesus (1928: 6). Furthermore, the concept of nirvana is offered in a simplified version (7), whereby Kipling is called "the Homer of India" (6). Andrić's cultural adaptations often go without explicit statements about cultural differences because the books he chooses are meant "to serve Croatian literature," which he explicitly states in several forewords (1913a: 9, 1915: 8). However, it would be an overstatement to say that Andrić overlooks cultural differences because of his political agenda, seeing that, for example, he avoids Upton Sinclair's socially engaged works in favor

of his more “gentle” works, claiming that the former are “not part of the program set by *Zabavna biblioteka*” (1930b: 6). Therefore, his political stances are rather implicitly present and mostly in service of the purpose he set out for himself with *Zabavna biblioteka* – education and entertainment – rather than the focal point of his project. However, it is important to be aware of them, because they serve as a reference point to a minority of forewords written by the translators of their respective texts, which provide the texts with something rather different than what Andrić typically uses his forewords for.

5.3 FOREWORDS BY TRANSLATORS

Out of all English-language works published in *Zabavna biblioteka*, only four of them have their forewords written by their respective translators. In the very beginnings of the project, the translator’s name was not even stated anywhere in the text or its corresponding paratexts. The first time that the translator’s name appears in the published literary works is in 1915 in Iso Velikanović’s translation of Dickens’ *A Christmas Carol*. All of the works from that year onwards have the translator stated either by their name or by the initials, first at the very end of the main body of a text, and in later editions at the beginning of a particular work, as is today’s common practice. These very facts may not offer concrete data on the practice of translation in the early 20th century, but the very fact that the role of the translator had largely been disregarded or (both literally and figuratively) pushed to the margins of the texts they worked on speaks volumes about their positions. The situation gets even more complicated when one takes into account Andrić’s well-elaborated translation politics and the fact that some of his collaborators, such as Ivo Hergešić, whose text on translation is presented earlier in this paper, had rather progressive views on translation theory and practice. From everything one might know about the project in advance, one might conclude that the position of the translator could not have been as problematic as it shows to be when these issues are tackled.

The first foreword written by a translator of all the Anglophone works published is in a 1926 collection of adventure stories headed by M. More Taylor titled *Anglo-Saxon Adventures: A Collection of True Events*. It was written by Joe S. Rendulić, who later provided another foreword. The very opening paragraph already goes against Andrić's usual writing style and claims, since it deals with acknowledging stereotypes about "cold" and "calculated" Anglo-Saxons, which Rendulić hopes to break by describing his own experience with them (1926: 5). He claims that the stories he translated have a basis in real life and that they will serve the audience to get to know English-speaking peoples beyond what is usually ascribed to them (5). Rendulić deems the real-life basis of the stories crucial, since the authors differ from each other on various fronts, ranging from their professions to their lifestyles, and since they use rather specific jargons in their writing, and these are not easy to translate if one has not previously experienced living with them (6). He takes the example of dialects used in the "Wild West," which many translators would find untranslatable, but since he had the opportunity to live there, he got acquainted with them and could thus properly handle the corresponding translations (6). This is followed by his short biography that includes his experiences of living on all continents, historical events he took part in, a comprehensive list of all of his jobs that led him to who he was at that moment: "an *author* of the work that describes my experience on all five continents who is – looking for a publisher!" (8, emphasis mine). The very foreword ends in an ironic manner, with Rendulić posing a question to the "unknown publisher," asking them whether what he had been through was enough for his work to be published, and the publisher replying "Eh, it's enough, what else could [one] do?" (8). The most interesting and immediately obvious detail is Rendulić's claim of authorship over his translation, since he explicitly states that he is "an author" (8), not simply a translator. This is a huge claim not only for the context of *Zabavna biblioteka* and the early 20th century, but for translation in Croatia in general, since it shows the awareness of the complexity of

translation, both as an academic discipline and as a profession. It is also interesting that Rendulić uses his rich experience in different professions and other biographical data to legitimize his position, knowing that his matrix culture does not give much credit to translators. The way he constructs this particular foreword can be seen as a plea for recognition of translators, since the way he notes down everything he has experienced in his life reads like a question – what does a translator have to do in order to be recognized for his job?

Rendulić wrote another foreword in *Zabavna biblioteka*, and that is the foreword to Zane Grey's *The Lone Star Ranger*. In this foreword, Rendulić once more uses his experience of living in Texas as a means of legitimation for giving the information about Texas Rangers. He provides a short history of the division and describes its structural organization, completed with a short anecdote and an explanation of the movement's historical significance (1929b: 4-5). Even though the foreword is rather short, it is radically different from typical forewords in *Zabavna biblioteka* because of its orientation towards the factual, rather than personal interpretations and opinions. Still, it very much remains reader-friendly and provides an adequate introduction to Grey's novel. Another similar example is that of Bennett J. Doty's *The Damned's Legion*, which Ivo Hergešić translated and contributed a foreword to. His foreword also has the historical aspect of the novel as its point of focus: Hergešić gives a historical overview of the French Foreign Legion (1934: 5-6) and speaks of the novel's documentary value, claiming that it can be read as a report rather than a novel, due to the fact that the author speaks from his personal experience (6). Seeing that the novel is set in Syria, Hergešić also provides some basic information about the location, politics, history, social organization and demographics of the country (7-9), also in an introductory, reader-friendly manner. Finally, Jakša Sedmak wrote a foreword to and translated E. Temple Thurston's *Jane Carroll*, and also included a historical overview of British and Irish political conflicts all the

way to Ireland gaining independence in order to give the readers a “better understanding” of the novel (1932a: 6). This portion (6-12) almost reads like a historical text, since it compresses two hundred years of history, written in a concise manner with its focus once again on the factual. The first part of the foreword consists of Thurston’s biography, but this is also to a certain degree different from typical biographies in *Zabavna biblioteka*. For example, when he claims that Thurston’s novels may be described as “sentimental,” Sedmak states concrete evidence in his “romanticizing of female characters, surroundings and Catholicism” (4), followed by a list of his novels in which these characteristics can be examined. Similarly, when giving an overview of other Thurston’s novels, Sedmak uses a more descriptive discourse rather than his own interpretations or an emphasis on a work’s moralist or biblical undertones. This is evident in the very phrasing of his descriptions: “*The Evolution of Katherine* is a socially engaged novel [...] in which the author portrays his characters vividly [...] and analyzes them from a psychological perspective” (5) or “romanticizing of the setting can be found in *The City of Beautiful Nonsense*” (4). As can be seen, when he notes a certain characteristic of Thurston’s style, Sedmak provides an example from his novels, which goes beyond using generic adjectives and general descriptions.

Even though there are not many translator-written forewords in the English portion of *Zabavna biblioteka*, the four of them singled out here are evidently different than the forewords written by Andrić, even though they were written by three different translators. Instead of emphasizing didactic and moralist messages of the works and reducing cultures to stereotypes, the translators emphasize other dimensions of the works they translated: historical, social and political. From a functional point of view, these texts offer more factual data, are more descriptive and less often include personal interpretations and stories. When a personal experience is introduced (ex. Rendulić), it is done so as to legitimize what was an underrated profession at the time. Of course, one has to bear in mind that the position of

translation and the translator could at least partially be contributed to the configurations of the translation practice as such: translators work behind the text, in the liminal space of mediation in between. Their intervention, if done properly, will be invisible to the reader, while any mistakes they might make would come off as jarring. However, the translators of the time were evidently aware of the delicate complexity that their profession contains, as well as of the fact that they do not get adequate recognition for the work they did, despite the fact that their knowledge of the source texts' culture went way beyond cultural stereotypes. These four forewords are thus interesting not only as introductions to the authors of the novels, but also as different types of texts: Rendulić's first foreword can be read almost like a manifesto, while the remaining three forewords show how introductions in *Zabavna biblioteka* can be done without sacrificing the cultural value of the translated work. By focusing on socio-historical dimensions of the works, the translators point to issues of cultural relevance that deepen the reader's understanding of the works, as well as introduce them to literary terminology, without getting lost in theoretical or philosophical obscurities. In this regard, they prove to be more informative and didactic than Andrić's forewords, without losing sight of the project's principles and goals, leaving one to wonder: what would the readership of *Zabavna biblioteka* end up like if all paratextual issues were left to cultural mediators, and especially if those gained more cultural and social recognition for the tasks they performed?

6. CONCLUDING REMARKS

Ever since Genette's time, paratextuality has been seen as "first and foremost a treasure trove of questions without answers" (2001: 4). One can never know in advance what kinds of information certain paratextual material will contain, what it might change about the way we understand a particular literary work and what it will tell about the processes that went into

turning a text into a book. However, it is evident that this “treasure trove” definitely does contain important information, since it influences the way particular works are read and understood, as well as indicates socio-historical issues at stake. One of Genette’s mistakes was defining translation as paratextual to the original text and wrapping this view up in numerous inconsistencies when it comes to defining authorship and materiality of a text. Contemporary critics have noted these mistakes and tried to take translations’ corresponding paratexts as sources of important cultural data, which is also a strategy that this paper has aimed to adopt. In the case of *Zabavna biblioteka*, I focused mostly on the titles, illustrations and forewords, examining the issues of adaptation to the readers and the way the published works put into practice Andrić’s programmatic principles. What also concerned me was what could be inquired about the position of the translator from the available texts and whether their input has certain differences in comparison to the vast majority of paratexts written by Andrić. As is seen from the textual analysis, his paratexts are often colored by cultural stereotypes, value judgments and personal input, in comparison to the forewords written by translators, which aim for descriptive portrayals and socio-historical factuality, without sacrificing the reader-friendly approach or didactic undertones. It is evident that what translators lacked in social recognition they made up in their knowledge of culture and adaptation strategies, seeing that they never break Andrić’s programmatic principles, yet provide a type of introduction that serves as a bridge between the source text and the target audience. Therefore, paratexts in *Zabavna biblioteka* may help us understand how Andrić put his principles into practice, as well as understand the invisibility of the translator at the time and why this invisibility had certain consequences in the shape of paratexts being not as descriptive as they, evidently, could have been. Bearing in mind the success of *Zabavna biblioteka* and its influence in shaping the Croatian readership, one cannot help but wonder if more of translators’ intervention would perhaps also have influenced certain cultural issues,

such as problems with illiteracy, political division or xenophobia. However, the input of the translators is still highly significant, seeing as it serves almost as an antithesis to the rest of the project, while still upholding the same principles and achieving the same goals.

Of course, these remarks are far from a comprehensive view of the whole project, seeing that such undertaking would also preferably include translations themselves, as well as translations from other languages and their corresponding paratexts. In this case, a large-scale interdisciplinary research would be the best option to approach a project as extensive and significant as *Zabavna biblioteka* and draw out a more detailed image of the project's culture- and language-related issues.

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8. APPENDIX: ENGLISH-LANGUAGE WORKS IN ZABAVNA BIBLIOTEKA

1913

Wilde, Oscar. *The Canterville Ghost / Sablast iz Cantervillea: Realistično-idealistična pripovijest.* (1/4)

Croker, Bithia Mary. *The Company's Servant / Indijska plesačica: Roman iz engleskog društva južne Indije.* (1/7-8)

1914

Wells, Herbert George. *The Invisible Man / Nevidljivi čovjek: groteskni i fantastički roman.* (2/15)

Glyn, Elinor. *His Hour / Tamara: Roman iz ruskog aristokratskog svijeta.* (2/24)

1915

Glyn, Elinor. *Three Weeks / Tri nedjelje: Roman iz ruskog dvorskog svijeta.* (4/37)

Dickens, Charles. *A Christmas Carol. The Cricket on the Hearth / Božićna pjesma: dvije najljepše engleske priče.* (4/42) translated by Iso Velikanović.

1916

Haggard, Henry Rider. *She / Ona: Misteriozna povijest jedne pustolovine.* (5/58-59) translated by Mato Lisičar and Vanda Ibler-Novosel.

1917

Glyn, Elinor. *Beyond the Rocks / Teodora: roman jedne mlade gospodje.* (6/72) translated by Branko Širola.

Montgomery, Florence. *Missunderstood / Neshvaćen: Mala pripovijest za velike i malene.* (7/79) translated by Milan Bogdanović.

Kipling, Rudyard. *The Jungle Book / Indijska džungla.* (8/87-89) translated by Vladoje Dukat

1920

Bennet, Arnold. *Sacred and Profane Love / Sveta i profana ljubav: Roman jedne žene.* (13/161-162) translated by Milan Drvodelić.

1923

London, Jack. *A Daughter of the Snows / Kći snijega: Pripovijest iz Aljaske.* (26/317) translated by Zlatko Terković.

Wells, Herbert George. *First Men on the Moon / Prvi ljudi na mjesecu: groteskni i fantastički roman.* (26/320) translated by Zlatko Terković.

Johnson, Owen. *The Sixty-One Second / U šezdeset prvom času: roman iz američanskog bankarskog društva.* (27/332) translated by Zlatko Gorjan.

1924

Phillipotts, Eden. *The Bronze Venus / Brončana Venera: Roman dviju sestara.* (28/346) translated by Zlatko Terković.

1925

Conrad, Joseph. *Almayer's Folly / Almajerova ludnica: Roman s Malajskih otoka.* (30/364) translated by Zlatko Terković.

Stanley, Henry Morton. *How I Found Livingstone / Kako sam pronašao Livingstona: Izvještaj o ekspediciji po središnjoj Africi.* (30/372) translated by Martin Lovrenčić.

1926

Taylor, Merlin More. *Anglosaksonske pustolovine: zbirka istinitih doživljaja*⁶. (33/394) translated by Joe S. Rendulić.

London, Jack. *The Sea-Wolf. / Morski vuk: Roman iz života na jednoj sablasnoj ladji.* (33/397) translated by Zlatko Terković.

1927

Doyle, Arthur Conan. *The Lost World / Prehistorijski svijet: izvještaj o skorašnjim čudnovatim doživljajima profesora George-a E. Challengera, lorda Johana Roxtona, profesora Summerlee-a i gosp. G. D. Malonea od 'Dally Gazette.'* (34/412) translated by Dušan Šijan.

Grey, Zane. *The Riders of the Purple Sage / Jahači rumene kadulje: Roman iz američanskog mormonskog svijeta.* (35/421) translated by Joe S. Rendulić.

1928

Kipling, Rudyard. *Kim / Kim: Kulturna slika suvremene Indije.* (35/429) translated by Mila Ratković.

Kennedy, Margaret. *The Constant Nymph / Vjerna nimfa: Roman jedne umjetničke porodice.* (35/431) translated by D. Š.⁷

Chesterton, Gilbert Keith. *The Secret of Father Brown / Tajna oca Browna: Avanturističke pripovijesti.* (35/437) translated by Ljubomir Janković.

Stanley, Henry Morton. *Prvo putovanje na Kongo.* (35/439) translated by Zvonimir Doroghy.

⁶ There is no source-language title, since this publication is a compilation of eleven stories by different authors.

⁷ Presumably Dušan Šijan.

Grey, Zane. *The Rainbow Trail / Duginim tragom.* (36/442) translated by Joe S. Rendulić

1929

London, Jack. *South Sea Tales / Priče s Južnog mora: Osam pripovijesti s kanibalskih ostrva.* (37/448) translated by Zlatko Terković.

Galsworthy, John. *The Dark Flower / Tamni cvijet: roman.* (37/445) translated by Ljubomir Ivanković.

Galsworthy, John. *S onu stranu sreće i ljubavi.* (38/468) translated by Mila Ratković.

Grey, Zane. *The Lone Star Ranger / Četnik usamljene zvijezde: Historijski roman iz Teksaske krajine* (39/470) translated by Joe S. Rendulić

1930

Curwood, James Oliver. *Swift Lightning / Zečja omča – kosa djevojačka: Roman iz arktičkih krajeva Sjeverne Amerike.* (39/473) translated by D. Š.

Sinclair, Upton. *Love's Pilgrimage / Hodočašće ljubavi: roman dvoje ljudi.* (39/476) translated by Ljubomir Ivanković.

London, Jack. *The Red One / Crveno božanstvo: Pripovijest sa Salomonskih ostrva.* (40/480) translated by Josip Horvath.

Le Queux, William. *An Eye for an Eye / Oko za oko: Kriminalno-detektivski roman iz londonskog života.* (40/488) translated by Joe S. Rendulić.

Habberton, John. *Helen's Babies / Helenina dječica: Sa nešto izvještaja o njihovim nevinim, lukavim, andeoskim, obješenjačkim, čarobnim i odvratnim postupcima, ujedno djelomičan*

spomen o njihovim djelima za vrijeme od deset dana njihova života, od njihove posljednje žrtve. (41/491) translated by Iso Velikanović.

1931

Grey, Zane. *The Man of the Forest / Šumski čovjek: Roman sa Divljeg zapada.* (41/496) translated by Jakša Sedmak.

De La Ramée, Louise. *Two Little Wooden Shoes / Dvije drvene cipelice: Povijest jedne brabantke djevojke.* (41/499) translated by Ljubomir Ivanković.

Wallace, Edgar. *The Strange Countess / Zagonetna grofica: roman iz londonskog života.* (41/501) translated by E.K.

Caine, Hall. *A Son of Hagar / Jedan Hagarin sin: roman iz engleskog života u četiri knjige.* (42/509-10) translated by Joe S. Rendulić.

1932

Thurston, Ernest Temple. *Jane Carroll / Jane Carroll: Roman jedne Engleskinje i jednog Irca.* (43/522-523) translated by Jakša Sedmak.

Hughes, Richard. *A High Wind in Jamaica / Bura na Jamajci: Pripovijest iz gusarskih vremena.* (43/527) translated by Iso Velikanović.

Marryat, Frederick. *Masterman Ready / Na Koraljnom otoku: Robinzonada jedne porodice.* (43/535) translated by Iso Velikanović.

1933

Galsworthy, John. *Villa Rubein / Vila Rubein: roman iz tirolskog života.* (44/539) translated by Ljubomir Ivanković.

Curwood, James Oliver. *The Last Frontier / Na kraju svijeta: Roman sa krajnjeg sjevera Amerike.* (45/540) translated by M.N.

Carlisle, Helen Grace. *Mothers Cry / Jedna majka: roman jedne američanske porodice.* (45/552) translated by Zlata Cvitanić.

Munthe, Axel. *The Story of San Michele / San Michele: Ispovijest oslijepljenoga autora.* (46/555-556) translated by Maruška Haler.

1934

Doty, Bennett Jeffries. *The Legion of the Damned / Legija prokletnika: Reportaža o doživljajima u francuskoj Legiji stranaca.* (46/560) translated by Ivo Hergešić.

O'Connor-Eccles, Charlotte. *The Rejuvenation of Miss Semaphore / Pomlađenje miss Semaphore: Humoristički roman iz engleskog društva.* (47/567) translated by Iso Velikanović.

Grey, Zane. *The Mysterious Rider / Tajanstveni jahač: Ljubavni roman s američkog Divljeg zapada.* (47/569) translated by Viktor D. Sonnenfeld.

Munthe, Axel. *Memories and Vagaries / Uspomene i maštanja.* (47/570) translated by Maruška Haler.

1935

Mauhman, William Sommerset. *The Moon and Sixpence / Demon: Roman jednog slikara.* (47/577) translated by Jakša Sedmak.

London, Jack. *Hearts of Three / U tajanstvenom carstvu.* (48/578) translated by Viktor D. Sonnenfeld.

Buck, Pearl Sydenstricker. *East Wind: West Wind / Istok: Zapad: Roman kineske žene*.
(48/581) translated by Božidar Plemenčić.

1936

Buck, Pearl Sydenstricker. *The Good Earth / Dobra zemlja: Roman iz kineskog ratarskog života*. (48/591-592) translated by Milka Perković.