

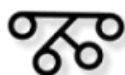
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**Translation strategies and the degree of translatability of colloquial speech markers in
literary translation from Croatian into English**

Diplomski rad



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GRADUATE PROGRAMME
TRANSLATION TRACK

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**Translation strategies and the degree of translatability of colloquial speech markers in
literary translation from Croatian into English**

Diploma thesis

Annotated translations presented in fulfilment of requirements for a second-cycle degree

Supervisor:

Dr. Kristijan Nikolić, senior lecturer

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Abstract

This thesis comprises four annotated translations, accompanied by a discussion. Excerpts from three books were translated from English into Croatian (Jenkins, Simon. *A Short History of England*; Barber, Paul. *Vampires, Burial, and Death. Folklore and Reality* and Williams, Jenny; Chesterman, Andrew. 2002. *The Map. A Beginner's Guide to Doing Research in Translation Studies*), and one from Croatian into English (Perišić, Robert. *No-Signal Area*). The discussion focused on the challenges the translator faces when translating culturally specific terms as well as colloquial speech markers from contemporary spoken Croatian into English with the focus on a sub-category of the dative case specific to Slavic languages called the ethical dative.

Sažetak

Rad sadrži četiri prijevoda s bilješkama i raspravu. Dijelovi triju knjiga bili su prevedeni s engleskog na hrvatski (Jenkins, Simon. *A Short History of England*; Barber, Paul. *Vampires, Burial, and Death. Folklore and Reality* i Williams, Jenny; Chesterman, Andrew. 2002. *The Map. A Beginner's Guide to Doing Research in Translation Studies*), a jedan s hrvatskog na engleski (Perišić, Robert. *Područje bez signala*). Rasprava se bavi problemima s kojima se suočava prevoditelj prilikom prevođenja kulturnih realija, isto kao i oznaka razgovornog jezika u prijevodu sa suvremenog govornog hrvatskog jezika na engleski. Posebna pažnja posvećena je „etičkom dativu“, kategoriji dativa koja je specifična za slavenske jezike.

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Part One
Discussion

Translation strategies and the degree of translatability of colloquial speech markers in literary translation from Croatian into English

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1. Introduction

Culture undoubtedly plays a salient role in the process of translation. That is reflected on every linguistic level, but especially on the level of syntax - culture impacts how different languages express what the speaker wishes to convey; and subsequently the level of semantics, that is, the meaning itself. In literary translation, stylistics also plays a huge role, because the author of the source text purposefully uses lexical units from different registers and styles in order to build a character or give him/her or even a whole situation a certain “color”. It is with that purpose that the author uses markers of colloquial speech and that is the best example of culture being reflected in a text, and also why it is often the characters’ voice that is the hardest to convey to the target text reader. In the process of translation of any text, especially that of a literary text, the translation becomes more of a transfer from one culture to the other than a linguistic act itself. The cultural differences between the source language and the target language become especially visible and they present the translator with a number of challenges. The aim of this paper is to deal with the analysis of translation methods of colloquial speech markers in the book “Područje bez signala” by Robert Perišić according to Vinay and Darbelnet’s classification. “Područje bez signala” is a 2015 novel written for Croatian audiences, which means that the text presupposes that the target reader of the source text will have a certain amount of background knowledge about life in Croatia and that certain aspects will not have to be explained in the text. In other words, a text pertaining to a certain culture written for the members of that same culture will inevitably be different in form and content from a text intended for a foreign audience, which makes it harder to translate seeing as there are a number of choices the translator will be faced with, such as which strategies to use and to what extent should the target text be localized or changed in general, if at all.

2. Theoretical background

Although Translation Studies is a fairly new discipline, since the 1950s there has been a variety of approaches to the analysis of translation and the proposed terminology. Scholars such as Nord, Nida, Munday, Yang, Shuttleworth and Cowie all had their own visions of what translation should look like and what direction it should take in preserving different elements of the source text. What they all have in common, however, is that translation is an act of communication and, regarded as a kind of communicative behavior, its different communicative functions might require different translation strategies. In his article *The Application of Domestication and Foreignization Translation Strategies in English- Persian Translations of News Phrasal Verbs*, Ebrahim Davoudi Sharifabad gives an overview of the main ideas on translating culture by Nord, Nida, Munday, Yang and others.

Nord (2001) stated that “if the purpose of translation is to keep the function of the text invariant, function markers often have to be adapted to target culture standards” (p.45). She defined the process of translation as a target-culture substitute, whose aim is to function for the sake of the target receiver, for a source-culture text. Therefore, within the framework of functionalism, translators should be aware of the relationship between the target text and its audience which is supposed to be similar to the one that exists between the original text and its readers. On the other hand, translators should consider the relationship between the two corresponding texts; i.e. the target text and the source text. In brief, Nord (p. 39) believes that “translators should be guided by the function they want to achieve by means of their translation and be able to use the intended communicative function of the target text as a guideline.”

In a similar fashion, Nida (1964) made a clear-cut distinction between two types of equivalence in translation, namely formal and dynamic (or functional), as basic translation orientations. “Formal equivalence” focuses on the source text structure, or the faithfulness of the message itself, both in form and content. However, he says that full naturalness of expression can only be achieved by “dynamic equivalence”. Nida’s opinion is that, in order to achieve such complete naturalness of expression, adaptations of grammar, of the lexicon and of cultural references are essential (1964, pp. 167-8). From his perspective, the ST language should not interfere with the TT language; and this is done by minimizing the foreignness of the ST setting (pp. 167-8).

According to Yang, “[d]omestication and foreignization are two basic translation strategies which provide both linguistic and cultural guidance” (2010, p.1) for translators in rendering culture-specific source texts into parallel target texts. Domestication is the type of translation which involves minimizing the foreign elements of the source-language text to the target-language cultural values (Munday, 2001). Foreignization, the polar opposite of domestication, involves retaining the foreignness of the original-language text (Shuttleworth & Cowie, 1997). Nida sees domestication as the strategy that seeks to achieve complete naturalness of expression by means of “dynamic equivalence”. Therefore, in Munday’s words “the message has to be tailored to the receptor’s linguistic needs and cultural expectations” (2001, p. 42).

According to Dongfeng (2002), the debate over domestication and its extreme method of foreignization was strongly influenced by and later developed from the controversy over literal and free translation methods. Literal and liberal translations are two techniques adopted to deal with the linguistic form, whereas domestication and foreignization go beyond the boundaries of linguistics. They are more concerned with the two cultures. The former replaces the source culture with the target culture and the latter preserves the differences in both linguistic presentation and cultural connotation of the source culture (Yang, 2010). Domestication and foreignization came out to answer the question of how to bridge the gulf that had grown between the writer of the source-text which is written in a language that is very culture-bound and the target-text writer (Munday, 2001).

There are many models attempting to categorize and organize the act of translation, but the most influential and the most widely-used one is the one developed by Vinay and Darbelnet in *Stylistique comparée du français et de l'anglais* (1958/95), and it is considered to be the classical model. They carried out a comparative stylistic analysis of French and English and as a result came up with seven methods of translating culture-specific terms.

In his book, *Introducing Translation Studies*, Jeremy Munday gives an overview of the main theories, and gives precedence to the one by Vinay and Darbelnet. The two general translation strategies identified by Vinay and Darbelnet (2000, pp. 84-93) are direct translation and oblique translation, which coincide significantly with the division between literal and free translation. Indeed, they use the word 'literal' as a synonym for direct translation (p. 84). The two strategies encompass seven procedures, and direct translation covers three of them:

1. **Borrowing**, where the SL word is transferred directly to the TL. Words such as the Russian *rouble*, *datcha* or, more recently, *glasnost* and *perestroika*, that are used in English and other languages to fill a semantic gap in the TL, pertain to this group (p. 85). Sometimes borrowings are used to add local color (*armagnac* and *bastide* in a tourist brochure about south west France, for example).

2. **Calque** is 'a special kind of borrowing' (p. 85) where the SL expression or structure is transferred by means of literal translation. For example, the French calque 'Compliments de la Saison' for the English 'Compliments of the Season'. Vinay and Darbelnet note that both borrowings and calques often become fully integrated into the TL, although sometimes with some semantic change, which can turn them into false friends.

3. **Literal translation** (pp. 86-88) is a 'word-for-word' translation, which Vinay and Darbelnet describe as being most common between languages of the same family and culture. Their example is 'I left my spectacles on the table downstairs' which becomes 'J'ai laissé mes lunettes sur la table en bas.' The authors consider literal translation to be the best option - 'literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved' (1995, p. 288)

When literal translation is impossible, Vinay and Darbelnet say that the translator must use the method of oblique translation which encompasses a number of different strategies:

4. **Transposition** (2000, p. 88 and 1995, pp. 94-9), a change of one part of speech for another without changing the sense. Transposition can be obligatory or optional. Vinay and Darbelnet (1995, p. 94) see transposition as 'probably the most common structural change undertaken by translators'.

5. **Modulation**, which changes the semantics and point of view of the SL. It can also be obligatory or optional. At the level of message it can be subdivided into different categories such as: abstract for concrete, cause-effect, part-whole, part-another part, reversal of terms, negation of opposite, active to passive (and vice versa), space for time, etc.

6. **Equivalence**, a term used by the authors to refer to cases where languages describe the same situation by different stylistic or structural means. Equivalence is particularly useful in translating idioms and proverbs (for example, the French idiom 'comme un chien dans un jeu de quilles' [lit. 'like a dog in a set of skittles'] can be rendered as 'like a bull in a china shop').

7. **Adaptation** (pp. 90-2), a method that involves changing the cultural reference when a situation in the source culture does not exist in the target culture. For instance, Vinay and Darbelnet suggest that the cultural connotation of a reference in an English text to the game of cricket might be best translated into French by a reference to the Tour de France. They claim that a refusal to use such adaptation in an otherwise 'perfectly correct' TT 'may still be noticeable by an indefinable tone, something that does not sound quite right' (p. 53).

In conclusion, the authors emphasize that the translator's task is to stay as true as possible to the original message of the source text and "to choose from the available options to express the nuances of the message".

Another issue is the way languages segment the reality which is reflected by the pertaining culture. This is the reason why, as Roman Jakobson stated in his article *On Linguistic Aspects of Translation*, languages differ according to what they must convey in order to achieve the minimum level of information. However, he stresses that any cognitive experience can be expressed in any language. He also shows that even differences in grammatical categories between the source and the target language can be translated literally, with the help of meta-language or various lexical tools.

3. The specificities of "Područje bez signala"

Croatian is a specific language owing to the fact that there are very many dialects spoken in Croatia. Everyone has their own way of expressing themselves; we mix different registers and make up words, which is enabled by the morphological richness of the language stemming from the fact that it is a Slavic language. It can often happen that two Croatians do not completely understand each other because of the words or phrasing they use, especially if they come from completely different social backgrounds and parts of Croatia. The richness of

the language is subsequently reflected in texts and literary works written in Croatian, especially if the author is familiar with everything the language has to offer and is comfortable using it.

It is possible to discern between several types of register in “Podučje bez signala”, but the main difference is visible between the style of the narrator, which is predominantly neutral, with the odd informal intervention in the text, such as:

“Samo je izvadio **iskrzani** papir, s pečatom mjesne zajednice koje više nema, gdje se potvrđuje da je on Berin i da ima svoju vlastitu pušku.”

or

“Zvao je, ipak, kad bi se domogao telefonske veze koja radi, zvao je u ono odmaralište, i ponekad bi ih uspio dobiti, a onda je u tim razgovorima bio **štur**, **njemušt**, zapravo zbunjen poput nekoga tko razgovara s onostranim i priziva duhove.”

and the characters’ replicas, which are more or less straightforwardly stylistically marked, because the characters, much like people in real life, do not always follow the rules of grammar and sometimes use words and phrasing which is either their own or simply colloquial:

"**Jebiga**, živ sam **došo**, morao sam **častit!**"

"**Pa ti radi...**"

Based on the characters’ replicas, which are written in a way so as to mimic colloquial speech, several categories of specificities of Croatian colloquial language that present a difficulty in the process of translation into English will be analyzed in this paper.

The text is full of words and various grammatical markers, which point to the colloquial style, sometimes even giving it a regional characteristic. It is always a challenging task for the translator to transfer the general atmosphere of the source text into the target text. Usually, the element that makes it the hardest are colloquialisms and regionalisms, because

the translator needs to choose a social group or an area from the target culture which would most closely correspond to the way the characters in the source speak and what their background is. A good example of that is the word “mutav” in the sentence:

“Bio je **mutav** u toj zemlji, nije znao ni što da radi gore, ni kako da išta radi, one su sve znale bolje od njega, morao ih je za sve pitati, kao veliko dijete.”

“Mutav” is a derogatory word used to point to somebody being unable to completely or eloquently express themselves. However, in Croatian slang it has had a number of other meanings added to the original colloquial one, varying in the degree in which they are derogatory. Some of those meanings are that somebody is slightly stupid, an idiot, slightly to completely incompetent, unable to function in society, etc. In this particular sentence, modulation seemed like the most suitable strategy. Although the primary meaning is present, especially because the character most probably did not speak the language of that country, the one that fit the context the most was “incompetent”, because it is an all-encompassing term, in one way or the other covering all of the different nuances of the adjective “mutav”.

Words or expressions used with a different, connotative meaning in colloquial speech also represent somewhat of a hurdle. One such example is the way Zlata refers to Sobotka as “dragi moj”. Any Croatian person will immediately know that “dragi moj”, literally meaning “my dear”, is a phrase used with a lot of irony and sarcasm, and it does not actually mean that the speaker is fond of the person they use it for. It is simply used to underline a person’s exasperation or general negative feelings towards someone. The problem arises when that notion needs to be transferred into another language, because English does not offer a transparent solution. There are several options, such as the word-for-word translation “my dear”, or other equivalent terms of endearment such as “sweetheart”, “honey” or “darling”, but none of them immediately evoke a negative or sarcastic, which the Croatian phrase does. I believe that the word “sweetheart” had the most potential of conveying the intended meaning, or at least hint at irony and sarcasm that Zlata used the source text phrase with.

Another interesting example is the word “fajront”, which, incidentally, has other possible forms in Croatian, such as “fajerunt” or “fajrunt” and it means the end of the business day at a restaurant, or, more commonly, at a bar or café. This is a difficult term to

translate because it is a word of foreign origin in Croatian and it is not used all over Croatia. The term that comes fairly close is “last call”, which is an expression used to inform customers that closing time is approaching and that any further drinks should be purchased immediately. However, last call is slightly different, because it does not connote the actual end of the business day, just that it is approaching. However, for lack of a better solution, in order to give the target text a native English feel and not opt for paraphrasing or using a footnote, which usually interrupts the readers’ flow, it might be best to use “last call”, which is a solution somewhere between equivalence and adaptation, and risk losing some of the original meaning and “color”.

Other words used to make the text more accessible to the reader, that make the text seem as if it was a friend telling the story to another friend, are “bauljati”, “njemušt”, “cmizdriti”, “grehota”, “manjinac”, etc. They are all words usually used in spoken Croatian. Some of them are easily translated into English, such as “cmizdriti” and “bauljati”, whose most accurate translations would be “whine” and “wander around”, but it is harder to transmit the sense the word “grehota” conveys, especially because there is no other way to express “sin” in English, i.e. there are no widely-known colloquial equivalents which would even remotely correspond to it, so the only option is to opt for modulation using the neutral word “sin”, which inevitably lowers the level of expressiveness of the target text.

Another important and widely present group of lexical items are Croatian culturally specific terms, or concepts whose every facet is only entirely familiar to a native Croatian speaker, or possibly someone who grew up in Croatia. One such example is “tvorničko odmaralište”, or even just “odmaralište”, which immediately alludes to the socialist period in Croatia, because it was very typical of people who worked at big companies to be given a certain amount of time at the resort during the summer. The English language, although it is spoken as the official language in many different countries, does not have a word that carries all the implications the Croatian word “odmaralište” does. The choice the translator is faced with is whether to try to keep the extralinguistic implications the word in the source text has, in which case they could paraphrase the term or use a descriptive translation. The other option is to simply translate it by using the word that has the most similar meaning in the target culture and risk the target reader not evoking the exact image which the source term intended to. In cases when translators feel that the term is of extreme importance, they can opt to put in

a footnote to further explain the connotations the word carries. It is even possible to go as far as to borrow the term as is and use a footnote, but in this case, the reader not having the exact image of “tvorničko odmaralište” would not disrupt the understanding of the text as a whole, so less extreme translation strategies are usually employed in such cases. That is why, in my opinion, it was best to use the term “resort” which comes as close as possible to the word used in the source text.

There are also some words which seemingly have a straightforward translation in the target language. However, languages are a reflection of their culture, so even if the word denotes “the same thing”, native speakers of different language will still have a slightly different image in their mind upon coming across the word. Some such examples are “konvoj”, “izbjeglički centar” and “stari sistem”. They are very easily translated literally, but unless the target reader is familiar with what a convoy or a refugee center looked like in Yugoslavia or Croatia, they will have a slightly different image of it. The same can be said for mentioning the old system, although the situation is slightly more complicated in this case, because the reader needs to be aware of which system it is about, in this case the socialist regime, and even if they are, they might not be entirely sure what that meant in the specific case of Croatia, i.e. Yugoslavia.

Another interesting example pertaining to this group of words is the word “milicija”, which was the name for the national police forces in Yugoslavia (as well as several other communist countries) from 1945 to 1991. The choice the translator faces in this case is whether to opt for domestication or foreignization. Opting for foreignization, there are two spelling options in English, *militsiya* or *militia*. The former looks clumsy, but it is more likely to invoke the correct image in the target reader’s mind, whereas the latter might lead them on to believe that what is meant is actually the other, more common meaning of that word, which is “an army of non-professional fighters”. Another option is to simply domesticate it by using a more neutral and more familiar term “the police”, which would not signal to the reader that the text is about the communist times, but the image it would convey would not be entirely erroneous, and, while it might take away from the style and color, it enables the necessary flow a literary text should have.

3.1. Ethical dative

The author of this novel makes extensive use of a subcategory of the dative case called the ethical dative, which is widely present and a salient marker of colloquial speech in Croatian. The ethical dative is not specific only to Croatian, but to other Slavic languages as well. However, the English language does not make use of it, so it can prove difficult to translate.

Some examples of that kind of dative are the following:

“(...) Ovo je poremećaj.”

“Ne mogu **ti** ja ovaj poremećaj zaboraviti.”

“Morat ćemo živjet dalje.”

“Zlato, moja Zlato...”, rekao je. “Idem **ti** ja sad.”

“Sve je bilo laž, dragi moj”, govorila je na telefon. “Možda je sve trebalo i propasti da saznam istinu. Ali nema **ti** ništa od istine, dragi moj. (...)”

“Ti” is an example of a subcategory of the use of the dative case called the ethical dative. As defined by Anita Peti-Stantić and Mateusz-Milan Stanojević in their paper *The semantic space of interest: the dative in Croatian*, the ethical dative is “a ‘true’ free dative, which gets realized with clitic forms of the first person singular and plural in sentences lacking verbs that take dative arguments (Nešto si **mi** neraspoložen, Jesi li **mi** se umorila?, Eto **ti** ga na vrata., etc.), and in sentences with predicative verbs that do not take dative arguments (putovati ‘to travel’, Jesi li **mi** dobro putovala? or ušutjeti ‘stop speaking’ Nešto ste **nam** se ušutjeli.).” According to Peti-Stantić, in her article *Etički dativ kao izraz gramatičke ekspresivnosti u jeziku*, ethical dative should not be treated as a syntactic category, but rather as a communicative function of the short forms of personal pronouns in sentences whose meaning is determined by the relationship between the speaker and what is being said and his/her co-speaker. Although commonly used in colloquial Croatian, the ethical dative does not manifest itself in English, so, in order to achieve the colloquial tone, the ethical dative provides the text with “color” and gives it an undoubted colloquial “feel”.

Unfortunately, the English language does not offer many morphological solutions, so the colloquial character of the source text is mainly reflected at the lexical and syntactic level. In this particular case, however, the text does not lose much value even if the translator does not compensate for the fact that the ethical dative will be omitted, i.e. if the so-called zero-translation is used.

4. Conclusion

Translation is partly a subjective process and it is difficult to determine what a good translation is, because that depends on many different factors, such as who the target audience is and how similar or different the source and target cultures are, as well as what kind of a language the target language is and how it segments reality, i.e. whether it is possible to achieve a similar effect at a purely linguistic level. It is obvious from these examples how easy it is to confuse the target reader or disable them from getting the exact image and message. This paper was based on the presumption that the average Croatian reader has certain background knowledge about the past and the former system, but in reality, many people, especially younger generations who did not live in that system might not be entirely familiar with every single aspect of it, and have only gotten the information second-hand from their parents or grandparents, which means that they also cannot entirely grasp what it meant and do not have the exact perception intended by the author due to the generation gap. However, it is not the translator's task to judge who understands the text in the source culture, but, according to Vinay and Darbelnet, to merely make it as understandable and as close to the source text as possible. They came up with a number of translation strategies and every culturally specific term can be translated using a number of those strategies. It is up to the translator to choose which one would work best for the term in question and how it will impact the text in general. In every translation there are bound to be losses and it is on the translator to make those losses as few as possible or at least unnoticeable to the target reader.

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https://www.academia.edu/6188575/Semantic_space_of_interest_the_dative_in_Croatian

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Part Two
Translations

Translation 1

Jenkins, Simon. *A Short History of England*. London: Profile Books, 2011.
pp. 35-38

Glossary

ST	TT	resource
archer	strijelac	http://recurve-bow.info/hr/Nacionalni-lovi-i-rat-Games-21
baron	barun	http://www.enciklopedija.hr/natuknica.aspx?ID=6111
Bishop Odo	biskup Odo	hrcak.srce.hr/file/59381
Bishop of Canterbury	canterburijski nadbiskup	http://www.vecernji.hr/svijet/duhovni-vodja-anglikanske-crkve-odstupa-s-mjesta-poglavara-387880
burgh	burg	http://www.min-kulture.hr/userdocsimages/hag_2006_29_1_2010_mala.pdf
cavalry	konjica	http://vojnepovijest.vecernji.hr/konjica-i-konjicke-divizije-963500
central statehood	status centralizirane države	own translation
ceorl	ceorl	Socijalna povijest Engleske, A. Briggs
Cnut	Knut I. Veliki	http://proleksis.lzmk.hr/54686/
Domesday Book	Domesday Book	http://www.enciklopedija.hr/Natuknica.aspx?ID=64647
earl	grof	http://www.enciklopedija.hr/Natuknica.aspx?ID=16966
Earl of Hereford	grof od Hereforda	consultation with the group
Earl of Kent	vojvoda od Kenta	http://www.enciklopedija.hr/Natuknica.aspx?ID=31211
earldom	grofovija	http://www.enciklopedija.hr/Natuknica.aspx?ID=66031
Edith Swan-Neck	Edita Lijepa	own translation
Edward the Confessor	Eduard Ispovjednik	http://www.enciklopedija.hr/Natuknica.aspx?ID=17086
Flemish	Flamanac	http://www.enciklopedija.hr/Natuknica.aspx?ID=1983

		3
fortification	utvrda	http://www.min-kulture.hr/userdocsimages/hag_2006_29_1_2010_mala.pdf
garrison	garnizon	http://www.rogotin.hr/_2014_arh/14_06_13_kapitulacija_erak.pdf
Harold	Harold II.	http://www.enciklopedija.hr/Natuknica.aspx?ID=24446
Hastings	Hastings	http://www.enciklopedija.hr/Natuknica.aspx?ID=24548
Hereward the Wake	Hereward Budni	own translation
homage	vazalski odnos	http://www.medievalwall.com/hrvatski/drustvo/feudalizam/
Hundred	Stotnija	Brandt, M. Srednjovjekovno doba povijesnog razvitka,
Lanfranc	Lanfranc	http://www.dnevno.hr/vjera/svetac-dana/84865-neustrasivo-svjedocio-da-crkva-nije-sluskinja.html?print=1
lord	lord	http://www.enciklopedija.hr/Natuknica.aspx?ID=37147
Malcolm of Scotland	Malcolm III.	http://www.enciklopedija.hr/Natuknica.aspx?ID=38373
manorial court	vlastelinski sud	http://www.pravos.unios.hr/pfo/sites/default/files/Statuti/Studenti/Opca_povijest-pitanja.pdf
march	marka	Bujas, Ž., Veliki englesko-hrvatski rječnik
Matilda	Matilda	http://www.enciklopedija.hr/Natuknica.aspx?ID=44101
Middle Ages	srednji vijek	http://www.enciklopedija.hr/Natuknica.aspx?ID=57603
Norfolk	Norfolk	http://www.enciklopedija.hr/Natuknica.aspx?ID=44085
Norman	Norman	http://www.enciklopedija.hr/Natuknica.aspx?ID=4410

		1
Northumbrian	norhumbrijski	Brandt, M. Srednjovjekovno doba povijesnog razvitka,
oath of fealty	feudalna zakletva odanosti	http://hr.swewe.net/word_show.htm/?379656_4&Feudalizam
Old Sarum	Old Sarum	http://www.enciklopedija.hr/Natuknica.aspx?ID=54193
Philip of France	Filip I. Capet	http://www.enciklopedija.hr/Natuknica.aspx?ID=19542
retreat	povlačenje	http://www.jutarnji.hr/ukrajinski-vojn timer-misa-u-hrvatskoj--dogovorili-smo-povlacenje--a-rusi-su-nas-zasuli-granatama/1237788/
Richard	Rikard	own translation
Robert	Robert II.	http://www.enciklopedija.hr/Natuknica.aspx?ID=53073
Saxon	Sas	http://www.enciklopedija.hr/Natuknica.aspx?ID=20699
sheriff	šerif	http://www.enciklopedija.hr/Natuknica.aspx?ID=59466
shield shell	formacija štita	own translation
shire	grofovija	http://www.enciklopedija.hr/Natuknica.aspx?ID=17961
shire court	grofovijski sud	https://e-justice.europa.eu/content_ordinary_courts-18-sc-maximizeMS-hr.do?member=1
shire reeve	grofovijski nadstojnik	Brandt, M. Srednjovjekovno doba povijesnog razvitka,
siege of Mantes	opsada Mantesa	https://prezi.com/wv1id2pwld12/vilim-i-osvajac/
Stigand	Stigand	http://www.ffzg.unizg.hr/hieronymus/wp-content/uploads/2014/09/Hieronymus_1_2014_Zavistic.pdf
stone keep	donjon	http://hr.wikipedia.org/wiki/Donjon

Tapestry of Bayeux	Tapiserija iz Bayeuxa	http://proleksis.lzmk.hr/19720/
Tees	Tees	http://www.enciklopedija.hr/Natuknica.aspx?ID=60627
tenant-in-chief	zakupnik	hrcak.srce.hr/file/13029
thane	thegn	http://hr.wikipedia.org/wiki/Thegn
villein	kmet	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=elxuWxI%3D&keyword=kmet
Waltham Abbey	Waltham Abbey	http://www.tportal.hr/lifestyle/putovanja/200562/sto-biste-svakako-trebali-posjetiti-u-Londonu.html
Westminster Abbey	Westminsterska opatija	http://www.enciklopedija.hr/Natuknica.aspx?ID=66048
William FitzOsbern	William FitzOsbern	own translation
William the Conqueror	Vilim I. Osvajač	http://www.enciklopedija.hr/Natuknica.aspx?ID=24446

Translation

Normanski se napad nastavio i Sasi su se ponovno oduprijeli, ali im se broj svaki puta smanjivao, većinom zbog normanskih strijelaca koji su ih gađali s udaljenosti od stotinjakⁱ metara.

Izgleda da je povlačenje koje su odglumili Normani navelo Sase da napuste formaciju štitaⁱⁱ i krenu u juriš nizbrdo, te su se u tom trenutku izložili napadu normanske konjice. Prema mnogim zapisima, prekretnica se dogodila kad je strijela pogodila Harolda II. u oko. Uvidjevši priliku, četiri normanska viteza probila su se do njega i rasjekla ga na komadiće. Nakon smrti svog vođe, Sasi su pobjegli u okolne šume. Tijelo Harolda II. je u okršaju bilo toliko unakaženo da je njegova ljubavnica ljupkog imena Edita Lijepaⁱⁱⁱ morala identificirati njegove ostatke. Harold II. bio je pokopan sjeverno od Londona u gradu Waltham Abbey.^{iv}

Priča o Hastingsu prikazana je na tapiseriji koju je od engleskih tkalaca^v vjerojatno naručio biskup Odo, Vilimov polubrat. Tapiserija još uvijek visi u Bayeuxu i jedna je od

najživopisnijih prikaza rata u srednjovjekovnoj povijesti. Iako je pobijedio, Vilim je izgubio trećinu svoje vojske i mnoge ratne konje. Nije imao ni rezerve niti pojačanja, i sâm se nalazio u neprijateljski nastrojenoj državi, čiji bi se grofovi zasigurno pobunili kad bi saznali da je njihova zemlja bila obećana Vilimovim pristašama. Vilim je naredio da se na mjestu bitke osnuje opatija i bio je odlučan da se krunidba održi u Londonu, na grobu njegovog navodnog pokrovitelja, Eduarda Ispovjednika.

Dva desetljeća kasnije, zadaća knjige *Domesday Book*, koja je sadržavala evidenciju zemljišnih posjeda,^{vi} bila je iscrtati koridor sela koja je „uništila“ normanska vojska napredujući od Sussexa prema Londonu. Ona nije stavila na kušnju njegove moćne zidine, već je marširala uz Temzu i okolnim putem kroz Middlesex, čekajući da se londonski biskupi i građani „predaju iz potrebe“. Vilim je potvrdio da će im ustupiti slobode koje im je obećao Eduard, tvrdeći: „ja neću trpjeti da vam itko naudi.“ London je ostao netaknut i Vilimova se krunidba održala u Westminsterskoj opatiji na Božić 1066. godine. Okrunili su ga saski biskupi u skladu sa saskim obredima, a zlovoljno se građanstvo okupilo ispred crkve.

Vilim se pobjedonosno vratio u Normandiju, ostavivši najnovije osvojeno područje pod zapovjedništvom biskupa Oda, koji je bio proglašen vojvodom^{vii} of Kenta, i Williama FitzOsberna, vojvode od Hereforda, zajedno s ogromnom tvrđavom čija je gradnja odmah započeta u Chepstowu. Sada je bilo vrijeme da plati svoje dugove tako da isprva u malom razmjeru izvesti englesku zemlju. Izgradio je dvorce uzduž južne obale kako bi štitili njegov put kući. No, val pobuna zahtijevao je izgradnju još dvoraca u Exeteru, Warwicku, Yorku, Lincolnu, Huntingdonu i Cambridgeu. Za razliku od Alfredovih utvrda u burgovima, koje su bile građene za zaštitu stanovništva, Vilimove su bile građene za njegovo tlačenje. Isprva su građene od blata i drveta, a zatim su ih zamijenile kamene kule u kojima su garnizoni mogli tražiti utočište i zatočiti pobunjenike.

Stanovnici Engleske nisu se olako podčinili. Najozbiljnija pobuna dogodila se 1069. godine u Yorku, glavnom gradu Northumbrije. Vilim je uzvratio tako da se cijeloj regiji nemilosrdno osvetio spaljujući sela, ubijajući životinje i uništavajući usjeve te ostavljajući gladujuće stanovnike da preklinju da im dopusti da žive kao robovi. Srednjovjekovni ljetopisci opisivali su Vilima kao osobu koja je „udovoljavala svojim najgorim porivima i svom bijesu nije postavljala ograničenja.“ To je takozvano „haranje sjeverom“ za sobom ostavilo trag mržnje prema Normanima koja će trajati cijelo^{viii} stoljeće. Godine 1071. pobunio

se *thegn*^{lix} iz Lincolnshirea, Hereward Budni, koristeći svoje znanje o močvarnom području Istočne Anglije i izbjegavajući zatočeništvo više od godinu dana. Naposljetku su ga izdali podmićeni redovnici iz Elya, nakon čega je nestao i ušao u povijest kao Legenda močvara.

Vilim se nakon toga posvetio crkvi, nagrađujući normanske biskupe kao da je imao barune. Na mjesto canterburijskog nadbiskupa, umjesto saskog Stiganda, postavio je Lanfranca, poglavara Caenske opatije i uglednog odvjetnika i administratora. Tijekom dvaju desetljeća, normanski su biskupi i opati dobili četvrtinu Engleske, za što se zauzvrat od njih očekivalo da osnuju samostane i podižu crkve. U sljedećih sedamdeset godina gradile su se crkve kakve Engleska neće ponovo vidjeti do petnaestog stoljeća, što pokazuje ne samo Vilimovu odlučnost da zavlada svojim novim svijetom, već i bogatstvo koje je vladalo u Engleskoj u jedanaestom stoljeću, koje je moguće usporediti čak i s francuskim.

Normansko se osvajanje ustalilo. Malcolm III. ponudio je Vilimu da s njim stupi u vazalski odnos. Na zapadu je lanac grofovija od Chepstowa preko Shrewsburya do Chestera vladao velškim „markama“. Do 1070-ih godina, gotovo je cijela Engleska južno od rijeke Tees bila podvrgnuta najsystematičnijem teritorijalnom preobražaju u europskoj povijesti. Otprilike je 4.000 Sasa izgubilo svoju zemlju koju je dobilo 200 normanskih baruna, biskupa i opata, a tek je 5 posto zemlje ostalo u rukama Sasa. Otprilike 200.000 Normana, Francuza i Flamanaca emigriralo je u Englesku. Gotovo je toliko Engleza umrlo od posljedica pokolja i gladi; postoji mogućnost da je to bila petina stanovništva.

U međuvremenu je je saski *ceorl* ili slobodni seljak postao kmet, dugujući svoju apsolutnu odanost lordu, koji bi s druge strane zakupio zemlju od kralja. Iako povjesničari preispituju surovost tog feudalnog sustava, navodno je zbog njega svaki kmet bio „vezan“, ili primoran na vojnu službu i nije mogao kupiti ni prodati zemlju niti putovati bez dopuštenja svog lorda. Stotniju i grofovijski sud, na kojima su slobodni ljudi sudili zajedno s kraljevskim upravnikom grofovije, zamijenili su vlastelinski sudovi, na kojima je lord imao apsolutni utjecaj. U močvarnim područjima velške i škotske granice, ti su lordovi vladali gotovo neovisno o kralju, te su imali pravo postaviti vlastitog šerifa, graditi dvorce i stvarati vojske. Njihova će imena dugo odjekivati u srednjem vijeku: Mortimer, Montgomery, Osberne, de Broase i de Clare.

Godine 1085., Vilim je, u poodmakloj dobi, odlučio provesti katastralnu izmjeru ekonomske geografije svoje kraljevine kako bi ustanovio vlasništvo i odredio vrijednost

¹ *Thegn* - op. prev. - anglosaski izraz koji se obično koristi za opis aristokrata - kralja ili plemića - u Engleskoj do normanskog osvajanja 1066. godine, slično tituli vazala.

zemlje za oporezivanje te okončao zavade među barunima. Grupa javnih službenika bilježila je svako naselje, bio je to pothvat koji je zapečaćen tijekom kolektivne prisege na vjernost baruna u Old Sarumu u Wiltshireu. Rezultati su objavljeni 1086. godine te su te zapise Sasi neslužbeno nazvali *Domesday Book*, zato što su „odluke koje su u njoj zapisane nepromjenjive, poput onih na Sudnji dan.“ Knjiga je sadržavala najpotpuniji zapis o engleskoj zemlji južno od rijeke Tees do viktorijanskih cenzusa. Otkrila je da je Istočna Anglija najnaseljenija regija, s 165.000 stanovnika u Norfolku i Suffolku. Nakon normanskog „haranja“, Yorkshire je imao samo 30.000 stanovnika. London nije uzet u obzir zbog požara, ali se smatralo da ima 25.000 stanovnika. Samo je 15 posto Engleske procijenjeno kao šumovito područje. Niti jedan drugi narod u Europi nije imao ništa kao što je knjiga *Domesday Book*. Ona nije samo sadržavala zapise, već je vinula normansku Englesku u administrativno sjedinjenje.^x Dok je Francuska ostala konfederacija vojvodstava, Engleska je bila na putu prema statusu centralizirane države.

Vilimova je vlast sada slabjela. Izgubio je svoju moćnu, ali sitnu ženu Matildu, za koju se donedavno smatralo da je bila visoka 128 cm, a nedavno je otkriće kostura koji bi mogao biti njezin pokazalo da je mogla biti visoka 152 cm. Njegov se najstariji sin, Robert II., pobunio protiv njega i napao ga. Drugi sin, Rikard, poginuo je jašući na konju^{xi}. Vilim je putovao u Normandiju i vraćao se u Englesku, stalno ratujući s Filipom I. Capetom. Tijekom opsade Mantesa 1087. godine, pao je s konja i doživio rupturu abdomena. Bio je prevezen u Rouen, gdje je umro. Tijekom njegove sahrane u Caenskoj opatiji, gdje je još uvijek moguće vidjeti njegov grob, „nabrekla su crijeva pukla i nepodnošljiv je smrad navro u nosnice prolaznika“. Vilimova postignuća, osvajanje i podčinjavanje cijele Engleske, bili su jednaki onome što je pola stoljeća ranije postigao Knut I. Veliki, ali su njegovi potomci osigurali da se neće nastaviti.^{xii} Normanska politika, jezik i kultura ušli su u srž saske Engleske. Četiri stoljeća bila je u nesretnom i krvavom savezu s kontinentalnom Europom.

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Translation 2

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Glossary

ST	TT	resource
arm of a cross	krak križa	http://www.zg-nadbiskupija.hr/mobile.aspx?id=17413
bile	žuć	http://www.zdravljeizprirode.hr/bolest.php?id=31
cirrhosis	ciroza	http://www.plivazdravlje.hr/bolest-clanak/bolest/139/Ciroza-jetre.html
cirrhotic	cirotičan	hrcak.srce.hr/file/127802
decompose	raspadati se	http://kult.com.hr/rubrike/faktopedija/1865-smrt-5-stvari-koje-biste-trebali-znati.html
Eastern Slavic	istočnoslavenski	http://hrcak.srce.hr/file/103265
epidermis	epiderma	http://www.enciklopedija.hr/Natuknica.aspx?ID=18094
fatty metamorphosis	masna metamorfoza	http://medicinski.lzmk.hr/clanak.aspx?id=423
folklor	narodna predaja	Bujas Ž., Veliki englesko-hrvatski rječnik
Grettir's Saga	Saga o Grettiru	http://hebeta.lzmk.hr/Natuknica.aspx?ID=27933
Gypsies	Romi	http://www.enciklopedija.hr/Natuknica.aspx?ID=53315
ichor	ihor	http://www.enciklopedija.hr/Natuknica.aspx?ID=26994
informant	kazivač	http://struna.ihjj.hr/naziv/kazivac/20983/
interment	sahrana	http://www.spomen.hr/stranica.php?s=odnos-prema-smrti-srpska-pravoslavna-crkva

Kashube vampire	kašupski vampir	own translation
Kashubia	Kašubija	http://www.enciklopedija.hr/Natuknica.aspx?ID=30799
Kosovo-Metohija	Kosovo i Metohija	http://www.enciklopedija.hr/natuknica.aspx?ID=33342
Miliza	Milica	http://blog.dnevnik.hr/priceoduhovima/2010/09/index
Nachzehrer	Nachzehrer	http://blog.dnevnik.hr/ellawolf/2008/08/1625263618/nest-o-o-nazivima-i-literaturi.html
plague	kuga	http://www.znanstvenik.com/bolesti-kuga/
Plogojowitz	Blagojević	http://www.dnevno.hr/magazin/lifestyle/63750-srbi-prvi-vampir-je-nas-petar-hrvati-nije-nego-nas-jure.html
pneumonic plague	plućna kuga	http://www.msd-prirucnici.placebo.hr/msd-prirucnik/infektologija/gram-negativni-bacili/kuga-i-druge-infekcije-yersinijom
Prussia	Pruska	http://www.enciklopedija.hr/Natuknica.aspx?ID=50863
revenant	povratnik	Lecoutex, C. Povijest vampira - autopsija mita
rigor mortis	mrtvačka ukočenost	http://www.enciklopedija.hr/Natuknica.aspx?ID=36178
shoemaker of Breslau	postolar iz Breslaua	Bartlett, W. Idriceanu, F. Legende o krvi: Vampiri kroz povijest i mit
Silesia	Šleska	consultation with the group
Silesian shoemaker	šleski postolar	Bartlett, W. Idriceanu, F. Legende o krvi: Vampiri kroz povijest i mit
strigoï	strigoï	http://znanje.hr/wp-content/uploads/2013/09/prirucnik-vampiri.pdf

vampire	vampir	http://znanje.hr/wp-content/uploads/2013/09/prirucnik-vampiri.pdf
vampirism	vampirizam	http://hr.wikipedia.org/wiki/Vampir
vlkodlak	vlkodlak	hrcak.srce.hr/file/92842
vrykolakas	vrykolakas	http://www.matica.hr/vijenac/232/Goth-melodrama/
Walachia	Vlaška	http://www.enciklopedija.hr/Natuknica.aspx?ID=65082
Yugoslavia	Jugoslavija	http://enciklopedija.hr/Natuknica.aspx?ID=29463

Translation

Ali to nikako nisu postojane karakteristike njihova izgleda, jer one su najizraženije, te ih je zapravo nemoguće sakriti, samo za vrijeme punog mjeseca^{xiii}. Takvi su vampiri često prikazani s krvlju koja im curi uz rub usta.

Lijes je pomno pregledan sa svih
strana, i zaključili su da nije oštećen,
kakvim su ga oni sami i izradili. Otvorili smo
lijes, i naravno, kod većine mrtvaca
može se vidjeti kako im iz usta i nosa
navire pjena crno-smeđeg ihora^{xiv} koja zaudara po zlu
nekima više, nekima manje. I kakvo je to
veselje izazvalo među ljudima? Svi su povikali:
„To su vampiri, to su vampiri!“...

...Ali kod onih [pokojnika] koji
umriješe od dugotrajnih bolesti, i koji ležahu^{xv}
pokopani neko vrijeme, epiderma se nadigla i odvojila,
ali je debela koža ispod bila žuto-bijela, a ne crvena.
Kad bi im pritisnuli prsa, krv bi se izlivala
iz usta, ali niti približno toliko koliko
ostali^{xvi} [u prijašnjem odlomku].
Nisu se svi bili raspali. Upitao sam
prolaznike nisu li i to vampiri,
ali su odbili odgovoriti.
- Zapis iz 18. stoljeća iz Vlaške²

Navrh kostiju ostalih muškaraca^{xvii}
nađeno je potpuno netaknuto^{xviii} truplo;
bilo je nevjerojatno visokog stasa;
odjeću nije imalo, vrijeme ili vlaga
uništili su je; koža je rastegnuta, tvrda i pomodnjela,
i tako nabrekla na svim mjestima, da tijelo
nije imalo ravnih površina, već je bilo
okruglo poput pune vreće. Lice je bilo
prekriveno tamnom dlakom, i to kovrčavom;
na glavi je bilo malo dlaka, ali i na ostatku tijela,

² Vildomec, str. 78.

koje se činilo u cijelosti glatkim, ruke su zbog
oticanja trupla bile raširene sa svake strane
kao krakovi križa, šake su bile otvorene,
vjeđe zatvorene, usta razjapljena
i zubi bijeli.

- Grčki zapis iz 17. stoljeća³

Kako je vidljivo u gornjim navodima, vampir se u narodnoj predaji poprilično razlikuje od svoje filmske inačice. On nikada nije blijed, kako bi se očekivalo od trupla: lice mu je često opisano kao lice rumene ili zdrave boje, ili pak tamno, i to bi se moglo pripisati njegovoj navici da pije krv. Burkart piše: „Udovi ostaju pokretni, tijelo nije oštećeno i nije nabreklo te može biti izvorom svježje krvi, lice je crveno od krvi koju je popio... oči [su] otvorene.“⁴

Dok mnogi zapisi spominju rumeno lice povratnika, neki spominju tamniju boju. U provinciji bivše^{xix} Jugoslavije Kosovo i Metohija,⁵ na primjer, zabilježeni su slučajevi Roma koji vjeruju da će tijelo koje će postati vampir pocrnjeti prije pokopa.* Glam, povratnik iz *Sage o Grettiru*, navodno je „tamnoplave boje i nabrekao do veličine vola.“⁶ Možda susrećemo inačicu te ideje i kad čujemo da grčki seljani, nakon što ekshumiraju posmrtnu ostatku mrtvih, navodno vjeruju da je osoba proživjela dobar život ako su ostatci žućkasto-smeđi; a ako su crni, život im je bio loš.⁷

Kako smo vidjeli na primjeru Tournefortova *vrykolakasa* i postolara iz Breslaua, nedostatak mrtvačke ukočenosti smatra se čvrstim dokazom vampirizma. Tu su uključene i

³ Lawson, str. 405-6.

⁴ Mannhardt, str. 260-61.

⁵ Knoop (1885), str. 164.

* Pronašao sam zapis iz Missourija (rane 1990-e) u kojem piše, „Mješavina sode i hladne vode stavlja se na trupla kako koža ne bi potamnijela prije pokopa. To se radi u slučajevima kada nema balzamiranja“ (Folklorna enciklopedijska zbirka sveučilišta UCLA). O tome postoje navodi i u Ohiju: „Ljeti ih se ne može držati takvima više od tri dana. Postaju plavkasti ili crnkasti u licu“ (Puckett [1981], 2:1222).

⁶ Perkowski (1972), str. 22.

⁷ Kurtz i Boardman, str. 212.

otvorene oči, razjapljena usta i prisustvo krvi kod usta ili nosa, ponekad čak i očiju i ušiju.⁸ Ponekad se i teške pijanice^{xx}, rumena tena, kojima su se od alkohola raširile kapilare, mogu usporediti s vampirom: „Kada govore o čovjeku crvena lica koji puno pije, Srbi tvrde da je 'krvavo crven kao vampir'; a Srbi i Slovaci opisuju čovjeka koji puno pije kao *vlkodlaka*^{xxi}“.⁹

Tekuća krv dovoljan je dokaz da se pretpostavi da vampir ima naviku pijenja krvi. Osobito je uvjerljiva u onim slučajevima kad se pojavi zajedno s tendencijom naticanja ili bubrenja, kao kod Flückeingerove Milice (vidi opis Glama gore), što ih poprilično razlikuje od vampira iz fiktivnih djela^{xxii}.¹⁰ U opisu grčkog *vrykolakasa*, Richard Andree, na primjer, kaže: „Kad se tijelo ne raspadne u grobu, već nabrekne, a koža postane napeta kao ona na bubnju, to je nepogrešiv znak da se radi o vampiru.“¹¹ Srpski imigrant opisao je vampira na ovakav način: „Nakon što bude iskopan, bit će nabrekao od krvi i tijelo mu neće biti raspadnuto.“¹² Norbert Reiter citira istočnoslavensko viđenje prema kojemu vampir „nema kosti, već je vreća napunjena krvlju koja oživi kad vrag skine kožu s nečijeg tijela i napuhne je.“¹³

Ovdje možemo vidjeti kako se od sastavnica koje čine povratnika ističu dvije karakteristike: prisustvo velike količine krvi (on je zapravo toliko pun da će svaki čas prsnuti od svježe krvi) i nabreklo tijelo. Postoje navodi prema kojima je postolar iz Breslaua dobio na obujmu u razdoblju od svoje prve do druge sahrane: „tijelo je postalo punije mesa.“ Vampiru je ponekad umjesto tijela nabreklo lice: u opisu kašupskog vampira, kanadski je kazivač rekao da ima „nabreklo, krvavo crveno lice.“¹⁴

Nachzehrer iz Sjeverne Europe dijeli nekoliko karakteristika sa slavenskim vampirima, ali zbog navike da žvače vlastite udove, ruke i noge mogu mu biti prilično izranjavane. Lijes ili mjesto pokopa često je opisano kao da „pliva u krvi“, što se pripisuje izlivanju kao rezultatu suvišnog apetita za krvlju. U Pruskoj, „tvrde da su nakon godinu dana iskopali takva trupla, na kojima je lice bilo prilično rumeno, ali je tijelo bilo većinom isječeno te je plivalo u krvi.“¹⁵

⁸ Cremene, str. 90.

⁹ Perkowski (1982), str. 313.

¹⁰ Knoop (1885), str. 164.

¹¹ Vakarelski, str. 302.

¹² Cajkanovic, str. 263.

¹³ Cremene, str. 88.

¹⁴ Vakarelski, str. 305.

¹⁵ Maspero, str. 107.

Možemo primijetiti da postoji mogućnost da je prisustvo krvi, osobito kod usta, jedna od okolnosti koja je povezivala vampira s kugom. Žrtve plućne kuge izbacuju krv kroz usta,¹⁶ a kombinacija vidljive krvi s neočekivanim i prilično iznenadnim smrtnim slučajevima možda je pridonijela vjerovanju da je vampirizam odgovoran za tu bolest. Promatraču nije jasno da krv dolazi iz pluća, već to vidi kao dokaz da je mrtvo tijelo sisalo krv iz živih.

Krv je najsvojstvenija karakteristika povratnika, ali nikako nije jedina neobična. Kosa i nokti rasli su nakon smrti, ili uopće nije bilo noktiju.¹⁷ Kao što je slučaj i kod Blagojevića^{xxiii}, Flückingerovih vampira i šleskog postolara, koža je često oljuštena i zamijenila ju je nova, zdrava koža. Također se često navodi da je lijevo ili da su oba oka otvorena i da zure. U Rumunjskoj se ovaj potonji uvjet smatra dokazom da truplo pokušava upozoriti žive da je na putu da postane *strigoi*.¹⁸ Kao što smo vidjeli, usta povratnika često su razjapljena. I kada se vampira ili povratnika pronalazi u svom grobu, često ga se nalazi kako sjedi uspravno ili barem u drugačijem položaju od onog u kojem su ga pokopali.¹⁹

Jedan od zanimljivijih zapisa nije povezan s vanjskim izgledom povratnika, već s izgledom njegove jetre, za koju kažu da je bijele boje. O tome postoje navodi ne samo za slavenske vampire, već i za njemačkog *Nachzehrera*, vještice i žene čiji muževi umiru jedan za drugim.²⁰ U engleskom jeziku *onaj koji ima bijelu jetru* (ili *jetru boje ljiljana*) označava kukavičluk, u skladu sa starim vjerovanjem da je jetra kukavice svjetlije boje od normalne jetre zbog nedostatka žuči ili *kolera*^{xxiv}.²¹ Zanimljivo je da se ti različiti tipovi ljudi s bijelom jetrom vrlo dobro podudaraju s onima koji su ponekad bili podvrgnuti disekciji, kao što smo vidjeli kod nekih od naših „vampira“. Sada je jasno da su naši izvori vjerojatno znali nešto o boji ljudske jetre, s obzirom na to koliko je vampira i vještica bilo raskomadano tijekom stoljeća. No, zato što mi se činilo očitim da jetra ne može postati bijela, nisam dalje razmatrao stvar. No jednog sam se dana našao u društvu fiziologa i biologa i upitao ih mogu li pronaći bilo kakav razlog za takvu promjenu boje jetre. Fiziolog je istaknuo da ciroza posvjetljava

¹⁶ Bernd i Bernd, str. 410.

¹⁷ Cozannet, str. 209.

¹⁸ Vidi i Vreeland, u Cockburn, str. 135.

¹⁹ Schneeweis (1931), str. 112.

²⁰ Perkowski (1972), str. 29.

²¹ Beitzl (1933), str. 187.

boju jetre zato što se vene začepi, što sprečava cirkulaciju krvi.^{*1} Istina je da ona mijenja boju u ranoj fazi dezintegracije, tijekom takozvane „masne metamorfoze“. To je stanje koje se inducira kod gusaka kad ih se prisilno hrani, kako bi se stvorila *pâté de foie gras* ili „masna jetra u obliku paštete“. Biolog je dodao da bi jetra pobijeljela kad bi bila izložena slatkoj vodi, zato što crvene krvne stanice upijaju vodu dok ne puknu, jer voda ima manji udio soli od stanice. Također je istaknuo da bi jetra, kad bi zarezali tijelo, jetra bila jedan od najuočljivijih organa zbog svoje pozicije i veličine, posebno u slučajevima kad ciroza uzrokuje izraženo napuhavanje jetre.

Izgleda da kod obiju interpretacija postoje problemi. Dok cirotičnu interpretaciju podupiru narodna vjerovanja da se alkoholičari pretvaraju u vampire, jetra zapravo postaje više žute boje nego bijele. Ako to odudaranje želimo smatrati mogućim, morali bismo ili (1) pretpostaviti da je *bijelo* širi pojam za naše ispitanike nego za nas ili (2) da su tijekom usmene predaje izgubljene suptilne razlike u nijansi.

Druga interpretacija dobro odgovara istočnoeuropskoj praksi bacanja tijela u jezera i potoke zbog straha da ne ustanu iz mrtvih^{xxv}. Ali jetra bi tada nekako trebala biti izložena vodi. Izgleda da bi to zahtijevalo da tijelo bude razrezano u području jetre prije nego što je bačeno u vodu. Iako postoje nebrojeni zapisi o sakaćenju povratnika, i u trenutku kad su se prvi puta rješavali tijela, i kasnije kad su ih iskopavali, ne vidim obrazac koji bi na to ukazivao.

Konačno, nema razloga tvrditi da samo jedna od ovih teorija može biti točna: obje bi mogle biti. Kao što vrijedi za većinu predaje o vampirima, pitanje bijele jetre upućuje na to da bi naš pravi problem mogao biti u našoj perspektivi ili u ograničenosti naših informacija ili mašte. U nastavku ćemo vidjeti neke upečatljivije, i daleko određenije, primjere toga.

U opisu izgleda vampira, Montague Summers piše da su „usne koje će biti primjetno pune i crvene povučene sa zubiju koji bliješte dugi i oštri kao britve, i boje su slonovače.“²² Izgleda da je ta izučavateljica prešla u način pisanja svojstven fikciji, jer ne samo da u

^{*1} Dr. Thomas Noguchi također je predložio cirozu kao razlog za promjenu boje jetre, i on je izvor za primjedbe koje slijede o masnoj metamorfozi.

²² Abbott, str. 219.

narodnoj predaji gotovo da i nema opisa usana vampira, već je i o zubima rečeno iznimno malo.

Iako su u fiktivnim djelima zubi vampira neophodna karakteristika koja ga dijeli od nekih drugih čudovišta, u narodnoj predaji zubi nisu posebno istaknuti. Izvori se samo ponekad osvrću na to da su mu zubi narasli dok je bio vampir.²³ Neki vampiri čak ni ne koriste zube kako bi pili krv. Zelenin, na primjer, navodi vjerovanje da ruski vampir ima šiljast jezik koji koristi za probijanje kože svojih žrtava.²⁴ Kad se zubi vampira uopće spominju, obično je riječ o primjedbi da je djeci rođenoj sa zubima suđeno da postanu vampiri.

Iako postoje mnoge razlike u izgledu između vampira u fiktivnim djelima i narodnoj predaji, postoji jedna važna podudarnost: kad ih pronađu u njihovom grobu, oba leže tiho, u nekoj vrsti transa, čekajući svoju sudbinu.

²³ Abbott, str. 220.

²⁴ Bartsch, 2: str. 96.

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In the mid-seventies he came to N. as a newly-wed engineer, was given an apartment by the factory and, apart from the strike-related episode, he led a life typical of the socialist middle class: he had a job, a family, took evening strolls in the city accompanied by a drink or two, the occasional outing to a restaurant with Zlata and the guys, holiday visits to his family in the countryside or her family in a bigger city, three weeks of the thick scent of the Mediterranean in the summer. Some of it was at the factory resort, and some of it had come out of his own pocket, because he loved to wander around and discover islands, always spending the night in camps, in tents he would skillfully pitch, with the supposedly crucial help of his two daughters. He remembered that he, both in the countryside and in the city, had often been distastefully asked “whether he would try to continue the family name”, referring to a male descendant... Questions like that almost negated the existence of his girls^{xxvi}. “Continue where?” he would say.

The nineties broke him in half^{xxvii}. The factory definitively went bankrupt in the melee of the collapse of the old system and the state, and the war came soon after.

As Sobotka would not believe the war was coming^{xxviii}, it happened so that - when it really began - there was only enough time for Zlata and the daughters to quickly pack up their things. In the last convoy, they managed to leave the area that would soon fall into a several-year-long isolation.

The convoy got pulled over in multiple places, they were taken out of the bus and questioned, and all of the money that had been found was taken away from them - the girls^{xxix} complained to him later, sounding depressed, when they called him from the seaside, and from a now different country - and soon after, when the accounts of rape started to appear on television, he started to be burdened by the idea that, on that trip, something might have happened to Zlata and possibly to Jasmina, who was fifteen. Something that they did not want to tell him, although he had asked them multiple times, even if in a roundabout way... Jasmina always sounded dejected, not at all talkative, and Zlata sounded neurotic, speaking without a lot of fondness for him; although, truth be told, their bickering had already gotten worse at the time when the factory was going bankrupt, when she would nag about him drinking too much, as well as his *unambitiousness* which was the reason they stayed in that godforsaken place on the other side of the mountain, while she itched to move to a big city.

We had it good, it was nice; he used to say to her, but she would also become even more bitter about the past. When she called from the seaside, where the former factory resort had been transformed into a refugee center, she would say that they slept like scum in those

over-crowded rooms, that the locals treated them differently now that the former hospitality was gone, that everything was rigged and that she would never go back there, that she wanted to leave to a place as far away as possible.

“When you were once a tourist somewhere, and then you come as a refugee, it all becomes clear,” she would say over the telephone. “It becomes clear what your relationship was. That was no relationship, sweetheart. I’m not here. And even worse, sweetheart,” she would say *sweetheart* in such a tone of voice that implied he might have been to blame for it all.

He was sorry that even the good memories of the summer vacations he had taken the girls on would be ruined for them. He talked to them, feeling miserable because there was nothing he could do, feeling that he had failed as a father and a protector, because he had not predicted all of those events. Why had he not predicted them? Because he was a naïve guy^{xxx} brought up in a culture of peace, for which he started to beat himself up and in a way started to detest everything he had believed in up until then, because it had all betrayed him, cheated him and was the reason his girls were now sleeping at a refugee center, without any money and without a father. He felt like there was a sense of abandonment in them and some sort of mute hatred towards him which, it seemed to Sobotka, Zlata encouraged even more: she soon started to blame him for the fact that he had not gotten out of the city - that is when he started to think she did not love him - having literally said on one occasion that he *should have* seen into the future, so, for a moment, he saw himself standing on the family mast, in charge of looking into the distance, and not seeing land. And she *felt it coming*^{xxxi}, she said, while he would say *it wasn’t so*. Then she thought: he’s a man, he knows. Ah, she laughed, I thought that men understood politics. No, you believe, you cheer, you run, you are... I’d better not say... I will never believe again, never, she said.

The question is, he would rationalize to himself, how he would have fared in their convoy: maybe he would be in a concentration camp^{xxxii} today... It seemed reasonable to him at that time to stay and guard the apartment, their only property; apart from that, he was an army conscript and was prohibited to leave. But her accusations ate away at him; he knew that he had failed at protecting his family. They were the ones in the cruel outside world, and he was here, in his slippers by the telephone, stuck in his apartment and his misery, in a city where cigarettes and food were running low.

“It was all a lie, sweetheart,” she was saying over the telephone. “Maybe everything had to fall through so that I would find out the truth. But the truth doesn’t do you any good,

sweetheart. I will take the children and leave this place and go where people still lie to each other, but I still need to see where exactly. A place where a lie has the most stability. That's where I should go."

"Honey, what's happening now is not the truth. It all got twisted," he wanted to comfort her, although he himself did not believe anymore. "See, you only want to go to a place where there's lie. But the lie is the truth there. That's the truth, it is. Not everything is so grim. This is an anomaly."

"I can't get past this anomaly."^{xxxiii}

"We will have to carry on living."

"I might forget if I get away. And if I forget everything."

"Everything?"

By the time he was mobilized, he was already indifferent, depressed by the emptiness of the apartment, lack of work and helplessly worrying. The news was terrible, one nation was more prepared to go to war than the other; the leaders of those peoples were determined in their brutality, and the members of their police forces, obviously following a plan thought out earlier, banished and killed people of other religions, formed concentration camps and executed mass rapes. The others did not just sit there with their arms crossed, because evil was transmitted among the warring parties like a virus, Sobotka realized. The level of evil that emerged wiped out everything that had been experienced and made the world a different, unrecognizable place, very similar to hell. Sobotka now lived in that world.

Apart from that, Sobotka now became a part of a minority in the town of N. To his luck - not in the most serious way, because in that area two different nations were in conflict; if his compatriots had been on the other side of the mountain, he knew that he would have had it much worse. He knew people who had fought against their own blood defending the city, and there was still someone who would be looking at them suspiciously. That can only drive you crazy in the end, he thought.

On occasion you could hear that the town of N. had been spared the worse, because it was the appendix which nobody actually fought over. "You have no idea," a guy told them, Berin was his name, who walked to the town - because he had relatives there - after his rural unit fell apart, after the village was set on fire. He crossed the mountain with a hunting gun and boots he swore to - "By my boots!" he would say - because he had knowledge about edible plants, and he had also killed a vulture along the way.

“A vulture?”

“A rare bird. Haven’t seen one in years, but what are you gonna do. It was flying in from somewhere, low, like it had eaten too much.”

“You ate it on the way?”

“You have no idea, I’m telling you,” said Berin, which was supposed to mean that they were lucky, and yet they didn’t like it - *that they had no idea* - and Berin, around whom the people had gathered at the inn, kept ordering drinks and asking the others what they wanted to drink.

When the bar owner wanted him to settle the tab after last call, Berin said: “I don’t have any money, where would I get it?”

He only took out a shabby paper, with the stamp of a local community that was long gone, which confirmed that he was Berin and that he had his own gun.

“Write it down, I’ll pay. I swear on these boots.”

The bar owner contemplated what to do with him, because he had people to deal with his kind, but the man just spread his arms repentantly and kept saying: “Fuck it, I made it alive, I had to treat everybody.”

“How is a man supposed to keep a business like this...”

When he was mobilized, Sobotka saw that, when they were being taken to their combat positions, it really did look worse on the way there - it was enough to just stop to take a piss and you immediately felt it in the air. The cattle wandered around until somebody captured them. The dogs were loose.

He was not especially afraid of death, he moved around those combat positions like a zombie, but he was functional - some sort of autopilot in him made him react, he would shoot when it was necessary, run at the last minute. A sort of autopilot that protected him from depression, made him not think too much about his family, because thinking about them destroyed him. He was becoming more and more focused on the here and the now, like an animal, because the here and the now were so strong, so physically present, that everything else seemed too far in space and time, so far away that it was barely possible to establish contact. He called, however, whenever he could get to a phone line that was functional, he called the resort, and sometimes he would get through, and then he would be terse in those conversations, silent, confused actually, like somebody communicating to the other side and invoking spirits. Numb, as if under anesthesia, at times he would be surprised by the familiar, pre-war personality that surfaced in those conversations, as if he was being split in half. He

was afraid that he would start crying, weeping in front of his own daughters, so he avoided words that would be too sweet - he was only gentle to his youngest daughter, Viktorija, and then his throat would tighten and he would cover the phone with his palm, and she would say to her Mom that she could not hear Dad anymore and give the phone back to her... During the last phone call from the factory resort Zlata told him that she would be granted entrance into a northern country that accepted refugees, she said that it was definitely better there than where they were now, and he agreed, although he had never been up there: yes, it must be better there.

The telephone in his, formerly their, apartment, where he would sometimes return from his combat position, did not work anymore. He rarely spoke to them during those next three years, and even when he would get to a functional phone, he had to mentally prepare himself for the conversations, because, in a way, he could not explain anything anymore and he had to speak as if they were in the same world, like they spoke the same language, although they were not in the same world, nor did they speak the same language, but rather everybody adjusted to one another using empty words to patch up^{xxxiv} the silences. He did not feel better after those conversations, and he remembered when he had been at a commander's once. His name was Tihan was - they were forming the engineering technical unit then, so they had a little bit to drink at the headquarters, because Tihan wanted to know Sobotka's thoughts on all sorts of things, as he was planning to promote him and pull him from the front lines. This Tihan, who got along with Sobotka in almost every way, told him multiple times - You can call from here - and Sobotka would say: Thanks, I'll call the girls. You know what they are like? I'm not saying this just because they're mine, but... Beauty. Soul and beauty.

"Feel free to call them."

"Thanks, I haven't heard from them in a long time."

He kept saying that, but he did not turn the dial, he would first pour himself another drink, so Tihan watched him with compassion while he, already half-drunk, talked about his daughters, about Zlata - what a beauty she was! "Both of us are blond, you know, and people very often thought we were foreign. What a woman. You'd think: she has to be from somewhere far away."

When the war ended, Zlata said that she had no plans to go back for now, that she had started a new life up there, that he girls attended school, that it would be a sin^{xxxv} to bring

them back down there into those ruins where, if there ever would be peace at all, the hatred of war would remain until God knows when.

He asked then whether that new life meant that she had somebody else, and she told him that it was not about having somebody else, but rather that she had her own life there, that she was independent and - that image stuck with him - that she was still young for her forty two years. It stuck with him because he was forty six and he felt old, he really thought of himself as somebody who was old and he was surprised to hear her say that. His wife and him, they got separated in time, he thought - he was in a place where time beat faster.

Half a year after the war ended, after he took care of the paperwork, he went to see them, up there, in the northern country; he arrived as an unusual visitor: father, husband and guest. Zlata, he saw, did not love him anymore; she saw in him only a reminder of some kind of doom, and she invited him to come just for the sake of it, “for the children”, and she actually avoided him, like an ancient burden. They did not sleep together.

He was incompetent in that country, he had no idea what he was even doing up there, or even how to do anything; they knew everything better than him, he had to ask them how everything worked, like a big child. He did not even know what to tell them - to poison the girls’ minds with the war, with what he had gone through, with the defeat he felt after everything, with the horrible stories about everything that people can turn into, people you had once known; to poison them with those unique stories just because he could? He would begin his stories and end them hurriedly, sinking into the silence of a superfluous man. He then tried to inquire about their lives, the way his father would, but everything sounded empty: like a hollow shell^{xxxvi}, someone with no relation to them making an inquiry. However, he played the role completely, with the tone of voice of a father, and they accepted this, although it was all, it seemed to him, boring and uncomfortable. Zlata acted as if it was all a routine, like she did not see the problem, she would even shout at her^{xxxvii} daughters - “Answer your father’s question!” That made things worse.

One of those days, when they found themselves alone in the apartment, he tried to evoke memories in Zlata - he started talking about the old times when they had had it good.

She listened to him, nervously smoking at the kitchen table, and then at one moment she interrupted him: “I know you cheated on me!”

He stared at her; in that moment he could not remember what those words meant.

He had been through the war and everything, and now she was talking about something that had happened during the strike like it still meant something?

What is the statute of limitations^{xxxviii} on infidelity anyway?

“And you know when I found out about it? Down there at the resort, in exile. That you had a whore at the firm. Just so you know - finding that out... That was exactly what I needed then.”

He wanted to tell her that it was not important, that he was not that man anymore, that that time had passed.

Then he said something stupid, something that only had meaning for him: “That... That was before the war.”

“So what?” She stood up from the table and looked at him like everything was settled now.

She stood there, leaning against the edge of the sink, with her arms crossed and a hard expression on her face, staring past him.

That was before the war, he repeated inside, and then he realized that everything he was looking for here was before the war.

“You’re right,” she said. “Everything has already happened.”

Not to me, she thought. To you maybe, but not to me. She did not want to be cruel; she knew it made no sense to say that. But in that moment she knew exactly; she wanted him to leave. He had cheated on her. He deserved it. She had a reason to start over.

She had dreamt several times how he would come and how she would have to tell him that and then fear would overcome her in her sleep, fear of the fact that she was not a good wife, fear that she had betrayed him, fear from everything down there, in that country from which the fears in her dreams came. She was afraid to announce the end of everything which he still lived in and which held her by the heel like a zombie.

But now she knew.

“You cheated on me,” she repeated, and this repetition seemed redundant to him.

“Tell me,” he looked at her, “is that just an excuse? Did you even love me before that?”

She frowned and looked down, staring, as if asking herself whether she owed him an answer, and said: “Truth be told, I can’t remember anymore how it was. I loved you at the beginning, that’s for sure, but after... It was a world in which we lived and I respected it. That

world was... set that way by default. I can't remember now how it felt... I was inside of it. It never occurred to me to be different..."

She paused and lit a fresh cigarette.

"When I heard about it, that you had cheated on me - and down there of all places, a woman told me at the refugee center... There, where I saw what our world had come to - I could finally part from that world. If you hadn't cheated on me, I wouldn't have. But, there, that might have saved me. I didn't want to look back anymore."

She looked at him, he looked at her, and in a way he appreciated her for being so straightforward, for telling it how it was and then he realized that it really was a different woman in front of him. It was not the same Zlata anymore - but rather another woman who, it just so happened, for some reason talked about how he had cheated on her.

She wanted to say something more: "Don't think that...^{xxxix} it's not that I didn't care what would happen to you, but... with every day everything became further and further away and... I said to myself: I have to bring up these children. And I have to become different. And there it is. I am not going back. If that's what you came here for, it's over... Our world has evaporated and it's gone."

"It's good that you said that," he said, hunched over in the chair. He thought of adding how horrible his days had been there, in their house. For him, he wanted to say, those days had been even worse than the war itself, because only now did he see that there was nothing left of him.

He stared ahead. And then he looked up.

"Oh, my Zlata..." he said. "I think I'll go now."

Slowly, like an old man afraid to make the wrong move, he stood up from the table.

"I wasn't going to tell you to go," she said and, as if something had moved her, she put a hand to her mouth and took a step back, towards the window. She did not know where this was coming from... She had been waiting for that final tie to be severed for a long time, but in that moment there was a distant pain there.

"It's difficult for me to be here. I have to go now."

"Will you wait for the girls? I mean... I didn't... Not without saying goodbye, for their sake," she said, her voice breaking.

"Right now I can't be here anymore," he said, and she saw in his eyes that it was so, because she could still read his face.

"Tell them to come whenever they want... My home is their home."

It did not take long for him to pack. When he emerged from the room with a bag, he stood at the kitchen door and said: "I will sell the apartment; it's too big and empty for me. I will send you half of the money."

"No need to do that," she said without thinking about it. "You can leave something for the girls, and give it to them later."

"I will send you half, it's yours."

She stared ahead, trying not to think about it. Maybe it was due to the guilt she was feeling, maybe because she had crossed out all that had happened down there - almost stuttering, she said: "You don't need to... What you can get for it isn't much here... and, and it will be something for you."

She looked up.

He briefly looked into her eyes and for a moment she seemed like the old Zlata.

If only she had not said that.

He left with his bag.

She watched him through the glass as he was walking away down the empty street and tears ran down her face without making a sound.

Big and stocky and slow as he was, he floated down the street.

And then, although she knew that she should not think about that, she thought how she had once loved him, how he had seemed tough and strong, how she had been proud of him, and then remembered herself, herself from that life, her first pregnancy when they had listened to the baby kick inside her belly... Why was she remembering that now, where were those pictures coming from?!

She shook her head.

Then she started shaking. She was not crying, she was just shaking.

He walked farther away, she could not see him anymore because of the hedge.

He was gone. All of it was gone.

She was alone now, free from it all.

But I've known it for a long time, she would say to herself, shaking, I've known it for a long time, it's nothing new... *Calm down.*

She could not stop shaking like someone who was naked in the wind.

She took her cell phone and, barely hitting the keys, called the man she was in a relationship with, which she had not told Sobotka about. He answered the phone in his language, and she could not say anything.

He asked, in his language: “Is everything alright? Say something! Hello?! Is that you?!”

She wanted to say - “He’s gone” - but what he said was incomprehensible.

“Did he do something to you?!” he shouted angrily from the other end of the line.

Yes, she thought, but it wasn’t what she had to say. She was on the edge of reality, by the window, staring at the shaking empty street.

“Hello?! Did he do something to you?!”

9

The light snow gently swirled, a quiet force from above quietly lifted it from the ground. The day would be clear, dry, one that would sober you up as soon as you were outside.

The mountains were clearly visible. Black forests had patches of snow. He knew they were green, but from over here they looked like a moth-bitten wool jumper on a huge black woman’s body. That was where the word came from - *crnogorica*^{25 xl} - he thought, because those who had named it had observed it from afar.

Was there anybody up there? They would certainly have had a nice view. It seemed to him that he would be very calm if he had been up there and been watching.

He turned his gaze towards the road.

The mailman had encountered a man with a dog, all of them stood at the edge of the road, while the dog was skipping around the mailman’s feet, apparently trying to play, but the mailman did not even look at the dog, standing like a soldier frozen at attention.

It seemed like the mailman wanted to hand something over to the man with the dog. The latter lifted up his palms, like he was touching a glass barrier.

The mailman held something, probably some kind of an envelope, or it was a package, or a bomb, and the man with the dog stepped away with his palms up.

²⁵ Crnogorica (crn - black,; gora - mountain), is the term used for coniferous woods. (op.prev.)

Now the dog was barking at the mailman, you could hear it through the double door.

Then the man with the dog went his own way, and the mailman stood, his head slightly slanted.

Nikola was watching this from his window.

A cutting north wind quietly blew in different directions, lifting the dry powdery snow that had fallen during the night.

There is no... There is no...

That thought with *there is no* was stuck in his brain, it wouldn't go away.

He thought about Šeila. He wondered if that thing^{xli} when your spirit becomes full of blood was coming on, the thing when you're so physical, and at the same time so virtual, forthcoming.

Was that the word he was leaving to the young?

That first night he saw her, they barely spoke a word - Erol hovered around her, and from the side, Nikola watched how Erol was creating a space around that girl with his body, how he was telling her something, having drawn close to her ear with a lively face and smiling eyes - because he was obviously trying with the jokes. He watched how with time he went from being enthusiastic to being more and more insecure until eventually he gave up, although she was not moving away from him, and she was smiling, but apparently not when she was supposed to. He watched that slow disintegration of an alpha's performance through the eyes of another alpha male, without any solidarity. Erol's face was cooling off, he was scratching himself behind the ears, and then, after some time, he stopped fencing her in, so that even Branoš was within reach, while Erol moved away to the bar as if he wanted to take a break, not far from Nikola, who said: "Beautiful, huh?" Erol said: "Yes... But she's not for me."

Nikola looked at him and he even felt sorry that he had rooted against him.

"How do you know?"

"Just like that... You know, when a boxer is driven into a corner like me and he is boxing with someone with long arms and footwork," he scratched himself behind the ear.

"Uh-huh?"

"You miss a lot, and that's it."

He did not have a chance to talk to Šeila that night because, while Branoš was trying his luck, the museum director showed up at The Blue Lagoon Bar with her tight face and a look which said that she was afraid that he had forgotten something on his way out... She immediately fully situated herself next to Nikola and he soon had to think of ways to cool her down, because she tended to turn any inkling of mutual understanding into *ha-ha* euphoria.

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Translation 5

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Glossary

ST	TT	resource
information technology	informacijska tehnologija	http://www.oss.unist.hr/index.php/studiji/strucni-studiji/informacijska-tehnologija/uvod
information technology planning	planiranje informacijske tehnologije	http://racunarstvo.com/Uploads/o_nama/izdanja/sample/PLANIRANJE%20INF.%20SUSTAVA.pdf
template	predložak	https://support.office.com/hr-hr/article/Stvaranje-novog-predlo%C5%A1ka-1a20aa19-5ca4-4b40-bdf2-57a2168c1e89?ui=hr-HR&rs=hr-HR&ad=HR
font size	veličina fonta	https://support.google.com/chrome/answer/96810?hl=hr
spacing	razmak	http://www.znanje.org/abc/tutorials/wordmm/01/18_paragraph_spacing_tb.htm
heading	zaglavlje	http://www.znanje.org/knjige/computer/html/html_pricucnik/headings.htm
sub-heading	podnaslov	https://support.office.com/hr-hr/article/Dodavanje-razmje%C5%A1tanje-i-brisanje-sljajdova-59c8fd1c-f3f5-4130-9ab5-8be3eb3567e8?ui=hr-HR&rs=hr-HR&ad=HR
pagination	obilježavanje stranica	http://www.proz.com/?sp=gloss/term&id=8697197&float=y
word-processing	obrada teksta	http://www.biznis-akademija.com/B.akademija-Tekst-procesor-(ECDL-3),-Text-Processor-(ECDL-3)_490
bibliography	bibliografija	http://www.enciklopedija.hr/Natuknica.aspx?ID=7459
table of contents	sadržaj, tablica sadržaja	https://support.office.com/sr-latn-rs/article/Kreiranje-sadr%C5%BEaja-eb275189-b93e-4559-8dd9-c279457bfd72?ui=sr-Latn-RS&rs=sr-Latn-RS&ad=RS
Translation Studies	znanost o prevođenju	hrcak.srce.hr/file/37007

citation software	softver za citiranje literature	http://ozk.unizd.hr/?p=1376
hard disk	tvrdi disk	http://www.servisracunala.net/skola/tvrديدisk.htm
scanner	skener	http://hr.wikipedia.org/wiki/Skener
OCR software	softver za optičko prepoznavanje znakova	http://help.adobe.com/hr_HR/acrobat/standard/using/W52A3DD1FA-CFA5-4cf6-B993-159299574AB8.w.html
character	znak	https://www.logit.hr/pojmovnik/kartica-teksta/
table	tablica	https://support.office.com/hr-hr/article/Oblikovanje-tablice-e6e77bc6-1f4e-467e-b818-2e2acc488006
graph	graf	https://support.office.com/hr-hr/article/Kori%C5%A1tenje-grafikona-i-grafova-u-prezentaciji-c74616f1-a5b2-4a37-8695-fbcc043bf526?CorrelationId=44c26535-27cb-40b4-98ab-0ad987243b38&ui=hr-HR&rs=hr-HR&ad=HR
concordancing tool	alat za konkordancije	www.hnk.ffzg.hr/bb/definicijekl.doc
Multimedia Translation	prevođenje multimedije	own translation
subtitling station	program za izradu titlova	own translation
counter	brojač	Željko Bujas, Veliki englesko-hrvatski rječnik
Software Localization	lokalizacija softvera	http://www.prolingua.hr/lokalizacija_internet_stranica.html
PC	osobno računalo	http://windows.microsoft.com/hr-hr/windows/introduction-to-computers
terminology management software	softver za upravljanje terminologijom	http://www.thelanguageindustry.eu/hr/43-nieuws/terminologie/2256-succesvol-terminologiebeheer-in-bedrijven-nieuwe-studie-van-tekomen
terminology	softver za	http://inf.ffzg.unizg.hr/index.php/hr/11-

extraction software	ekstrakciju terminologije	nastava/nastava-diplomski-studij/126-prijevodne-memorije-kao-prevodilacki-alati
draft	radna verzija	http://www.proz.com/kudoz/english_to_croatian/telecommunications/4346185-draft.html
aim of research	cilj istraživanja	http://www.inf.uniri.hr/~mbrkic/MaLLaT/
scope of research	opseg istraživanja	http://www.gfos.unios.hr/portal/index.php/znanost/ostali-projekti/grana.html
model of translation	model prevođenja	http://www.ksenija-premur.com/hr/teor_saz.html
comparative model	komparativni model	own translation
process model	procesni model	own translation
causal model	kauzalni model	consultation with the group
source text	izvorni tekst	http://www.enciklopedija.hr/Natuknica.aspx?ID=50270
target text	ciljni tekst	http://www.enciklopedija.hr/Natuknica.aspx?ID=50270
contrastive linguistics	kontrastivna lingvistika	www.unizd.hr/Portals/14/Staro/Kontrastivna1ZD.doc
source language	izvorni jezik	http://www.enciklopedija.hr/Natuknica.aspx?ID=50270
target language	ciljni jezik	http://www.enciklopedija.hr/Natuknica.aspx?ID=50270
correspondence	korespondencija	http://www.enciklopedija.hr/Natuknica.aspx?ID=50270
equivalence	ekvivalencija	http://www.enciklopedija.hr/Natuknica.aspx?ID=50270

Translation

2.11. Planiranje informacijske tehnologije

Pod planiranjem informacijske tehnologije podrazumijevamo to^{xlii} da u ovom stadiju morate ustanoviti

- kakvu vrstu hardvera/softvera trebate
- svoje potrebe u području IT treninga

SAVJET!

Možda mislite da vam je potrebna samo mogućnost^{xliii} obrade teksta; ali jeste li svjesni svih mogućnosti koje pružaju *MS Word*, *ClarisWorks*, *PageMaker*, pa čak i *LaTex*? Na primjer, jedan od tipičnih problema koji se javljaju potkraj svakog istraživačkog projekta, posebice dugačkih, jest spajanje različitih dokumenata kako bismo dobili konačan proizvod. Zašto ne biste preduhitili taj problem na način da stvorite predložak za svoj projekt prije no što ga počnete pisati? Tako biste mogli podesiti ne samo veličinu fonta, već i razmak, zaglavlja, podnaslove, numeriranje stranica i tako dalje. Može li vaš paket programa^{xliv} za obradu teksta formatirati vašu bibliografiju ili automatski generirati tablicu sadržaja? Mogli biste isprobati softver za citiranje kao što je *Endnote5* (dostupan na: www.endnote.com). Možda kratko ponavljanje gradiva^{xlv} o obradi teksta nije loša ideja.

Naravno, određene vrste istraživačkih projekata znanosti o prevođenju zahtijevaju posebne korake:

- Možda ćete morati skenirati materijal na tvrdi disk. Skeneri su poprilično standardni dio opreme, ali znate li koji softver za optičko prepoznavanje znakova (OCR) prepoznaje znakove s kojima radite? Ako i prepoznaje znakove, hoće li prepoznati i tablice i grafove?
- Možda će vam trebati alati za konkordancije u tekstualnoj analizi. Koji su najpogodniji za onu vrstu analize koju vi provodite?
- Ako radite u području prevođenja multimedije, hoće li vam trebati pristup programu za izradu titlova, VCR ili DVD *player*? Ako analizirate sinkronizirani videomaterijal ili videomaterijal s titlovima, možete li biti sigurni da uvijek imate pristup istome VCR uređaju? (Njihovi se brojači znatno razlikuju i možete izgubiti mnogo vremena tražeći određenu scenu)

- Ako radite u području lokalizacije softvera, možda ćete trebati koristiti neke pakete programa prijevodne memorije. Je li vaše osobno računalo dovoljno snažno? Zna li raditi s takvim paketom?
- Možda će vam trebati softver za upravljanje i ekstrakciju terminologije ako je vaš projekt iz područja terminologije. Zna li koji proizvod najbolje odgovara vašim potrebama?

2.12. Vodite istraživački dnevnik

Neki istraživači, posebice oni koji kroz istraživanje žele steći viši stupanj obrazovanja, smatraju da je korisno sa sobom nositi dnevnik. Elektronski dnevnik postaju sve moderniji, iako je dovoljna i mala bilježnica/blok. Istraživački dnevnik ima nekoliko svrha:

- Planiranje: za određivanje tjednih^{xlvi} prioriteta i bilježenje rokova
- Zapisivanje: za svakodnevno bilježenje čitanja, pisanja i ostalih aktivnosti povezanih s istraživanjem
- Refleksija: za bilježenje pitanja o kojima trebate porazmisliti, kao i ideja koje vam padnu napamet
- Organiziranje: za navođenje važnih kontakata, vremena otvaranja knjižnica i tako dalje.

Zapisivanje vam pomaže da uvedete red u svoj rad i razbistrite misli. Istraživačima koji istražuju puno radno vrijeme, posebice na početku dužeg^{xlvi} projekta, ponekad je teško nositi se s naizgled beskonačnim, bezličnim periodima koji su pred njima. Dnevnik vam može pomoći da strukturirate svoje aktivnosti. Ako ćete bilježiti svoj napredak, to vam također može pomoći vratiti samopouzdanje u trenucima kad sumnjate u sebe.

Na taj način možete u ujednačenim intervalima, na primjer jednom mjesečno, pregledati što ste učinili, razmisliti trebate li preraditi svoje istraživačko pitanje ili postaviti nove prioritete i ciljeve za sljedeći mjesec. Ionako biste redovito trebali obavljati takvu „intelektualnu procjenu stanja“ (Gillham 2000a: 24). Zapišete li svoje odluke, to će vam pomoći da se usredotočite.

Istraživački dnevници stvar su osobnog izbora^{xlvi}. Oni su očito pogodniji za duže projekte. Predlažemo da pokušate voditi dnevnik prva tri mjeseca svog istraživačkog projekta kako biste ustanovili je li vam od pomoći.

2.13. Plan istraživanja

Sad kada ste počeli detaljnije razrađivati svoju početnu ideju, kada ste ustanovili koji su vam resursi potrebni te koja su vam vremenska i logistička ograničenja, možete krenuti na razvijanje svojeg plana istraživanja koji će vjerojatno imati nekoliko radnih verzija.

Plan bi se jednostavno moglo definirati kao „način na koji se dolazi od mjesta A do mjesta B“ (Yin 1994: 19). „A“ je istraživačko pitanje o kojem ćemo detaljnije raspravljati u 5. poglavlju. „B“ je cilj istraživanja, odgovor na vaše pitanje. Vaš plan će također morati sadržavati objašnjenje zašto želite stići do mjesta B - to je obrazloženje istraživanja. I, na kraju, vaš plan će izložiti kako ćete doći do tog mjesta^{xli} - vašu istraživačku metodu. Dakle, struktura vašeg plana mogla bi izgledati ovako:

1. Uvod: vaša tema, njezina pozadina i važnost teme za znanost i/ili društvo
2. Cilj i opseg istraživanja: jasno istraživačko pitanje/pitanja i kako ograničavate opseg svojeg projekta
3. Teorijska pozadina: kratak pregled literature, glavni relevantni izvori, glavni koncepti i definicije
4. Materijali: koja vrsta podataka, odakle...?
5. Metoda
6. Raspored/rokovi
7. Troškovi (ako postoje)

Format planova istraživanja znatno varira ovisno o kontekstu i namjeni. Možda će se od vas zahtijevati da predate plan potencijalnom mentoru, Odsječkom odboru, Istraživačkom odboru ili vanjskoj agenciji, kao što je na primjer Vladin odjel ili međunarodno tijelo. Planovi variraju po duljini i mogu, a i ne moraju, zahtijevati troškove. Prije nego što napravite plan istraživanja trebali biste

- osigurati da ispunjavate kriterije za prijavu¹
- ustanoviti točne specifikacije za plan koji trebate predati
- sastaviti radnu verziju svojeg plana sukladno postavljenim kriterijima
- pronaći iskusnog istraživača koji vam može dati savjet u vezi vaše radne verzije i pomoći s potrebnim troškovima
- ostaviti dovoljno vremena da u roku predate prijavu

Ako budete slijedili ove jednostavne korake, moći ćete biti sigurni da svoje vrijeme ili vrijeme organizacije u kojoj se prijavljujete ne trošite uzalud.

3. Teorijski modeli prevođenja

Svako istraživanje, bilo na eksplicitan ili implicitan način, koristi teorijski model predmeta proučavanja. Dakle, ako proučavamo prevođenje, ili proces prevođenja, potrebni su nam određeni preliminarni modeli kako bi se orijentirali, postavili početne okvire unutar kojih možemo početi razmišljati. Što je to točno model?

Model je konstrukcija koja *predstavlja* neki aspekt stvarnosti. Zamislite minijaturni model automobila koji predstavlja automobil u punoj veličini: izgleda kao njegova kopija, ali je mnogo puta manji. Ili zamislite način na koji danas predstavljamo naš sustav planeta tako da u sredini nacrtamo sunce, a ostale planete na različitim udaljenostima od sunca. U prijašnjim vremenima, ljudi bi nacrtali drugačiju sliku, sa Zemljom u sredini. Te su slike jednostavni modeli. Oni predstavljaju svoj određeni dio stvarnosti putem *analogije*: okrugao krug u sredini naše slike analogan je suncu u sredini našeg Sunčevog sustava, isto kao što je oblik modela automobila analogan obliku automobila u punoj veličini. Napominjemo da ovdje upotreba riječi „model“ ne označava da je nešto „idealno“.²⁶ li

Ne predstavljaju svi modeli nešto tako izravno kao što je prikazano u dosadašnjim primjerima. *Teorijski modeli* predstavljaju svoje predmete na apstraktniji način; oni su često temeljeni na pretpostavkama o tome kako je nešto strukturirano, ili kako bi moglo biti povezano s ostalim fenomenima. Ti su modeli pokušaji konstrukcije slika predmeta proučavanja, slika koje bi trebale olakšati vizualizaciju, shvaćanje i analizu. Teorijski modeli su reprezentacije koje su visokoidealizirane i pojednostavljene, ali su svejedno korisna konceptualna pomagala. Teorijski je model poput karte koja pokazuje koja se svojstva predmeta smatraju najvažnijima. Različite karte istog područja mogu istaknuti različita svojstva, isto kao što postoje karte koje prikazuju državne granice ili različita vegetacijska područja, ili ekonomske karte koje prikazuju različita područja bogatstva i siromaštva.

U vlastitom biste istraživačkom projektu mogli uzeti gotov model prevođenja i jednostavno iskoristiti njegove okvire i koncepte kao takve, ili biste taj model mogli prilagoditi svojoj svrsi. Dok ćete istraživati ono što su drugi napisali o vašoj temi, možda ćete morati usporediti različite inačice modela koje su koristili, kritički ocijeniti njihove

²⁶ op. prev. U engleskom jeziku riječ „model“ može imati pridjevsko značenje ispred imenice, označavajući da je nešto idealno ili najbolja varijanta nečega, npr. *model citizen*.

konceptualne sustave i možda postepeno razviti vlastitu inačicu. Možda ćete predložiti i potpuno novi model.

Dakle, kakvi modeli prevođenja postoje? Znanost o prevođenju tradicionalno koristi tri tipa modela: komparativni, procesni i kauzalni model. Svaki od njih ima nekoliko teorija i inačica koje su s njim povezane. (Za daljnju raspravu ovih modela vidi Chesterman 2000b.)

3.1. Komparativni modeli

Najraniji teorijski model prevođenja bio je jednostavni *komparativni* model. On je bio statički i orijentiran na proizvod, usredotočen na neku vrstu odnosa ekvivalencije. U svojoj najjednostavnijoj inačici, komparativni model izgleda ovako:

Izvorni tekst (IT) = Ciljni tekst (CT)

ili, ako želite krenuti od samog prijevoda:

CT = IT

Znak jednakosti, koji nosi značenje „jednako je“, donekle navodi na krivi put, budući da, naravno, ne možemo govoriti o savršenoj istovjetnosti u prevođenju. Zato se taj odnos tumači na razne načine, točnije nekakvom vrstom relevantne sličnosti. To možemo označiti znakom „približno jednako“:

IT \approx CT ili CT \approx IT

Ovaj model jednostavno postavlja prijevod i izvorni tekst jedan pokraj drugog.

Takav način promatranja prevođenja temelj je za kontrastivni pristup znanstvenika^{lii} kao što su Catford (1965, posebice stranice 29-31) i Vinay i Darbelnet (1958/1995). Prema tome modelu prevođenje je problem sravnjivanja: zadatak je odabrati element ciljnog jezika koji će se najbliže podudarati (u skladu s ograničenjima konteksta) s određenim elementom ciljnog jezika. To je pristup koji očito ima bliske poveznice s kontrastivnom lingvistikom, ali

u tom području model sa svake strane odnosa stavlja jezične sustave, a ne tekstove (slučajeve jezične upotrebe):

Jezik A/		Jezik B/
Izvorni jezik (IJ)	\approx	Ciljni jezik (CJ)

Ovdje možemo ukazati na korisnu razliku između korespondencije i ekvivalencije. *Korespondencija* je odnos (približne) formalne i/ili funkcionalne jednakosti među elementima dvaju sustava jezika (gramatika). Mogli bismo reći, na primjer, da se engleski nastavak za prilog -ly (npr. *slowly*) podudara s francuskim nastavkom za prilog -ment (kao u *lentement*): ta dva morfema imaju slične funkcije u gramatikama tih dvaju jezika tako da tvore priloge od mnogih pridjeva. *Ekvivalencija* je, s druge strane, odnos između dvaju primjera jezične upotrebe, na primjer dvaju iskaza ili tekstova, kao što su izvorni tekst i ciljni tekst. U dijelu Kanade gdje se govori Francuski, na primjer, možete vidjeti prometni znak na kojem piše LENTEMENT, ali je na kanadskom engleskom ekvivalentan tekst SLOW, a ne *slowly*.

Resources

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ⁱ In the source text the expression used was “100 yards“, however, when it is transferred into the metric system, which is 91.44 meters, it loses its stylistic connotation, so I decided to use an approximation to transfer the image of the source text into the target text.

ⁱⁱ In the source text the original phrase was “break the shield shell“. The only Croatian phrase that fit the meaning of the original one was “razbiti formaciju štita“, which is a phrase commonly used in historical texts.

ⁱⁱⁱ No reliable source was found for this name, but she is mentioned as Edita Lijepa in several unofficial sources, so I decided to use that instead of translating it literally into “Edita Labudeg Vrata“, which does not sound natural in Croatian.

^{iv} The word “abbey“ usually denotes a church, but in this case the town is called Waltham Abbey, so, to avoid misunderstandings I opted for adding that it was a town, not a church (the actual church is called the Waltham Abbey Church).

^v There is no single word in Croatian that is the equivalent for the English word “needleworker“, however, the closest term is “tkalac“, used to describe a person who weaves fabric, usually to make a carpet, which is very close to the technique used to make a tapestry.

^{vi} Although it is a very famous historical document, it might not be as familiar to the target audience, i.e., the average Croatian reader, so I decided to add a description of what the *Domesday Book* actually was.

^{vii} Although the group agreed on using the translation “grof“ for the word “earl“, based on several resources and newspaper articles, it is far more common to use the collocation “vojvoda od Kenta“ in Croatian, so I decided to use the more common Croatian version.

^{viii} The Croatian language requires an additional word to make the meaning clearer, whereas in the source text in English it was enough to say “to last a century“.

^{ix} *Thegn* is a term used to describe a free retainer or lord in England before the Norman conquest. The term slightly overlaps with the Croatian term “vazal“. However, for historic accuracy, I think it would be better to leave the term as is, because it is a culturally specific term denoting a historic title, which has no direct correspondent in Croatian and add a footnote to explain to the target reader who a *thegn* was.

^x In the source text, these were separate sentences, but Croatian is a language which tends to have longer sentences and it seemed appropriate to connect these two sentences into one.

^{xi} In the source text it said “he died riding“. The Croatian verb usually requires an object, because otherwise it sounds as if something is missing, or as if there was a mistake in the source text.

^{xii} It is unclear in the source text who the antecedent is for the word “his” - whether it is Cnut or William, so the translation cannot be any clearer.

^{xiii} *Full moon* is a meteorological term translated into Croatian as *uštap*, however, considering the target audience and the nature of the text, I think that a more colloquial term *puni mjesec* fit better.

^{xiv} *Ichor* is a term from Greek mythology translated into Croatian as *ihor*, but also as *sukrvica*. In this case, since the subject of the text is meant for an audience who wishes to learn more about vampires, I decided to use *ihor*, since it is on the same level of familiarity for a Croatian reader as it would be for the average English reader.

^{xv} The tense *imperfekt* is used here to add to the atmosphere of the text, because the excerpt is taken from a Greek text dating back to the 17th century.

^{xvi} It is not clear in the source text what was meant by “the others“, i.e., what the antecedent is. However, it is clear from the form “the others“ that it is meant to refer to people, or vampires in this case, so I decided not to make any subjective interpretations.

^{xvii} The word *man* in English may refer to a human being or a male person. In this case, it is more probable that it refers to a male person, since vampires are usually envisaged as men, and that is reflected in the translation.

^{xviii} In the source text “perfectly whole“ does not sound like a pleonasm, however, a word-for-word translation into Croatian does. That is why, for stylistic reasons I decided to use “potpuno netaknuto“.

^{xix} Although no such distinction was made in the source text, after consulting with the group, we decided to add the determiner “former”/”bivša“ in front of Yugoslavia, because the country as such does not exist anymore, so questions might arise among the target audience.

^{xx} The usual translation for the word *drunk* is *pijanac*, but the word *pijanica* adds more to the style and register of this type of text.

^{xxi} The word *vlakodlak* was left as is, because it is also a foreign word in the source text, and has the same stylistic effect.

^{xxii} Although most of the group used the term “fikcija” to translate the word “fiction”, I think that “fiktivna djela” more accurately illustrates what was meant in the source text and underlines the difference between “fiction” and “folklore” more deeply, giving the target audience a more accurate idea of what was meant in the source text. However, in the section where the author writes about the scholar Montague Summers and her style of writing, I opted for the word “fikcija”, because it refers to a specific type of writing, describing it more broadly, and it does not refer specifically to each individual work of art.

^{xxiii} The group was unable to reach a definite conclusion on whether to use the Croatian version of the vampire's name, Blagojević, or use the last name used in the source text, Plogojowitz. In order to achieve consistency, I opted for using the Croatian variant, as with all the other vampires, apart from *Nachzehrer*, because I was unable to find a reliable source with a translation of that particular name.

^{xxiv} In Greek, *χολή* (*choler*, transcribed into English), but in Croatian it would be transcribed as *koler*.

^{xxv} Although the term agreed upon for translating the word *revenant* is *povratnik* in this case I think it is more appropriate to use a descriptive method of translation, because the sentence structure does not allow a smooth solution.

^{xxvi} In the source text, the verb “to negate” takes on a direct object, “negirati koga”, but in English, it is more common for the verb “to negate” to be used with a noun denoting a more abstract notion, such as “existence”, because, according to Merriam-Webster thesaurus, the meaning of the word “to negate” is “to declare not to be true”. In this case the object are the girls, and it is not common practice to declare that a person is not true, unless there is a specific stylistic reason to do so, so I opted to intervene in the text and add the word “existence”, because that was the intended meaning.

^{xxvii} This is an example of quantitative equivalence, or in this case lack of quantitative equivalence, because in the source text, the author used only one word to denote this meaning, however, in order to achieve quantitative equivalence, the verb “to halve” would have had to be used. In this case, qualitative equivalence took precedence and instead of using a one-word solution, I chose to use the phrase “to break in half”, which also fit the style and register of the narrative better.

^{xxviii} The source text contained the phrase “u to nije želio vjerovati”. Translated word-for-word into English as “wouldn’t/didn’t want to believe (in) it”, it does not convey the intended meaning of the author, which is that Sobotka wouldn’t believe the war was coming. In order to make it as clear as possible for the target reader, who might not be very familiar with Croatian history or the civil war, I decided to intervene in the text and add the word “war” to avoid any possible confusion.

^{xxix} Croatian is a flective language, and that makes it easier to use more pronouns, because the meaning is carried by the case used and there is no need to further specify what is meant. In English, however, it becomes unclear what the antecedent is, so it is necessary to introduce the antecedent where possible in order for the native English reader to be able to understand the text more clearly, although it means intervening in the author’s text.

^{xxx} The word “naivac” denotes a naïve person, however, in English there are several words with the intended meaning, according to thesaurus.com, such as *patsy*, *fool*, *gull*, *sap*, *stooge*, etc. In my opinion, none of the words fit the register of the text, because they are too colloquial and have a negative undertone, whereas in the source text the word used was intended to have a different effect on the reader, most probably to evoke sympathy and understanding towards the character. However, the register of narration is still quite informal, so in order not to disturb that, I used the word “guy” to keep the register untouched.

^{xxxi} In the source text, the topic of the text itself allows Croatian readers to understand what was meant by a single word, in this case “osjećala”, especially because it is followed by Sobotka’s view on the situation, which is “nije tako”, meaning that he thought there would not be a war. This is why, having in mind the intended audience, I decided to intervene in the source text by adding an object to the verb “feel”, because the subject of the text is such that without understanding the character’s position on war, the reader does not get the whole picture.

^{xxxii} In different languages culture reflects itself differently. That is why, although there is a phrase “koncentracijski logor” in Croatian, there is no need to use the adjectival premodifier, because the word “logor” itself is almost explicitly used to denote a concentration camp having been frequently used due to the cultural and historical events that transpired in Croatia during WWII as well as the Civil War. In English, however, it might not be immediately clear what was meant, so I decided to use the full expression “concentration camp”.

^{xxxiii} The original sentence in the source text was “Ne mogu ti zaboraviti ovaj poremećaj.” “Ti” is an example of a subcategory of the use of the dative case called the ethical dative. As defined by Anita Peti-Stanić and Mateusz-Milan Stanojević in their paper “The semantic space of interest: the dative in Croatian”, the ethical dative is “a ‘true’ free dative, which gets realized with clitic forms of the first person singular and plural in sentences lacking verbs that take dative arguments (Nešto si mi neraspoložen, Jesi li mi se umorila?, Eto ti ga na

vrata., etc.), and in sentences with predicative verbs that do not take dative arguments (putovati 'to travel', Jesi li mi dobro putovala? or ušutjeti 'stop speaking' Nešto ste nam se ušutjeli.).” Although commonly used in colloquial Croatian, the ethical dative does not manifest itself in English, and that is why for the word “ti” I opted for zero-translation, leaving it out completely, because it does not change the meaning significantly, it only points to the colloquial nature of the utterance.

^{xxxiv} Although “to patch up a silence” is not a collocation in English and the verb usually used with the word “silence” is “to fill (a silence)”, the verb “to patch up” seemed more appropriate in this particular context, because it conveys to the reader and further corroborates the fact that their relationship was broken and in a state of decay.

^{xxxv} In the source text, the author used the phrase “to bi bila grehota prema njima”, which already sounds borderline awkward in Croatian, seeing as it is a part of spoken Croatian and it breaks the norms of standard Croatian. That is why it would not be a good choice to keep it in the target text in English, because a phrase that is unfortunately phrased in the source text would sound even more incorrect in the target language.

^{xxxvi} Although English is a very polysemous language, the words “phrase” and “form” do not mean the same thing as in Croatian and are not used in this context to describe a word that has no meaning, but, according to the Merriam-Webster online dictionary, the word “phrase” is “a brief expression; especially: catchphrase”, or “a word”, and the word “form” is used to denote “a type or kind of something”, “one of several or many different ways in which something is seen, experienced, or produced” or “the shape of something”. Neither of those meanings can be used in this context, so, in order to make the text idiomatic and unambiguous, I opted for a more loose interpretation of the text, moving away from the exact wording of the source text in order to keep the meaning as close as possible to the intended meaning.

^{xxxvii} The source text does not contain the possessive determiner “her” in front of the word “daughters”, because standard Croatian allows for that kind of phrasing, and it is implied that the daughters were hers. However, the English language is much stricter, and it sounds much more natural to say “her daughters” instead of “the daughters”.

^{xxxviii} In the sentence “Koji je uopće rok za nevjeru?”, the intended meaning was, if we use the literal form of translation, “What is the shelf life of infidelity?”. However, that hardly makes the English text stylistically richer. That is why, for “rok”, instead of the usual translations “term”, “deadline” (according to Ž. Bujas’ Veliki hrvatsko-engleski rječnik), I used the phrase “statute of limitations”, because it also conveyed the intended meaning and it attributed to the style of the book, the ironic undertone the narrator takes.

^{xxxix} In the source text, Zlata starts her thought with the words “Nemoj misliti”, which is always followed by the subordinate conjunction “da”. That is why I opted for addition in the target text, adding the relative pronoun functioning as the subordinate conjunction, as well as ellipsis, so that it would be clear that it was meant as an unfinished thought.

^{xl} Crnogorica, literally meaning *black mountain*, is the term used for coniferous woods. I opted for foreignization of the term, with the explanation in the footnote, because I thought it was important for the target reader to understand the play on words, especially because the whole paragraph is devoted to the explanation of the word, so I saw no other way to avoid leaving the Croatian word.

^{xli} In colloquial Croatian, the word “čudo” is used with the meaning of “situation”, similar to the way the word “thing” is used in colloquial English, and that is why the word “miracle”, as defined by the Merriam-Webster dictionary would not fit this context, because it has too strong of a meaning: “an extraordinary event manifesting divine intervention in human affairs” or „an extremely outstanding or unusual event, thing, or accomplishment.”

^{xlii} The verb “podrazumijevati” usually takes on a direct object in the form of a noun or a gerund. In this case, the verb “ustanoviti”, which should act as the object, as it does in the source text, should be made into a gerund. However, some words are more prone to being used in a gerund form, while other are not. Sometimes that is difficult to explain, as it comes down to a native speaker’s intuition, and subsequently “what is more natural and what is not”. In this particular case, the gerund of the verb in question is very rarely used, as it does not sound natural (“ustanovljenje”), and the influence of English would immediately be obvious, so I opted to use a more descriptive and roundabout way of expressing the same meaning, i.e. a clause in which the pronoun “to” acts as the subject, and the direct object of the verb “podrazumijevati”.

^{xliii} The word used by the author in the source text was “capability” which, according to Ž. Bujas translates into Croatian as “sposobnost”. However, the word “sposobnost” is usually connected to a characteristic of a person, and it is not used in relation to something inanimate, such as a program. That is why the word “mogućnost” fit this context better, because its use in this context is much more frequent.

^{xliv} The source text did not contain the word “program”, but I decided to intervene in the text by adding that word because it sounds as if something is missing without it, and by adding it, the intended meaning of the source text did not change, however the text in Croatian does sound more natural with it.

^{xlvi} There is no widely spread collocation used to translate the term “refresher course”, which is defined by the Collins dictionary as “a short educational course for people to review their subject and developments in it”. I decided to use the translation “kratko ponavljanje gradiva” because it conveyed the intended meaning very closely and it fit the context.

^{xlvi} Although in the source text the phrasing used was “for each week” and not “weekly”, I decided to use the adjective “tjedni” because the phrase “za svaki tjedan” sounded awkward and it did not fit the style of the text.

^{xlvi} In the source text the word “long” should have been translated as “dugi”, however, stylistically, the solution “duži” fit better, as it can sometimes be used in the meaning of “long” in Croatian.

^{xlvi} In the source text the word used was “preference”. However, “preference” is translated into Croatian as “prednost”, “preferencija”, “prvenstvo”, which does not correspond to the meaning that the word in the source text has in the stock phrase “personal preference”. That is why it was necessary to move away from the exact meaning in English to achieve a more natural collocation in Croatian in order to ensure that the text does not read like a translation when it is read by a native Croatian speaker.

^{xlvi} Due to Croatian being a flexive language, even the form of an adverb changes at times. In this case, the forms for direction and place are used interchangeably in English, and they are marked by the same word form. However, depending on the context and cotext, in Croatian two different word forms would have to be used (“ovdje” and “tamo” as opposed to “odavde” and “dovde”), which would not allow for the wordplay from the source text to be kept. That is why I opted to use something more generic, namely “mjesto A” and “mjesto B”, which allowed for a certain degree of consistency throughout the several sentences in which the wordplay takes place, which helped to give the text the stylistic characteristics achieved in the source text.

ⁱ The phrase “the criteria for applicants” is unmarked in the source text in English, however the word “applicant” does not have a universal translation into Croatian that would sound natural, but it is rather translated as “podnositelj zahtjeva” which sounds very formal and does not fit this context. That is why I opted for using a more usual way of expressing the same thing, namely “kriteriji za prijavu”.

^{li} The average Croatian reader might not understand why this is being explained in the text, so I decided to put a footnote to explain the need for the explanation in the source text.

^{lii} “Scholar” is often a problematic word to translate, because its translations into Croatian are “učenjak” or “stipendist”, none of which have the exact connotations that are needed in this context, because the intended meaning is that of a person who is an expert in their area and they do research in it. That is why I opted for the word “znanstvenik/-ca” which denotes that kind of occupation the closest. In addition, the group decided that Translation Studies would be translated as “znanost o prevodenju”, so the word “znanstvenik” is in concordance with the choice of translation for the discipline.