

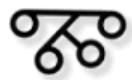
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Translator's dilemmas and interventions with regard to register

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Translator's dilemmas and interventions with regard to register

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Abstract

The thesis comprises four annotated translations and a discussion. Excerpts from three books were translated from English into Croatian (*A Short History of England* by Simon Jenkins, *Vampires, Burial and Death: Folklore and Reality* by Paul Barber and *The Map - A Beginner's Guide to Doing Research in Translation Studies* written by Jenny Williams and Andrew Chesterman), and one from Croatian into English (*Područje bez signala* written by Robert Perišić). Translations are accompanied by glossaries of terms, lists of resources and endnotes discussing specific dilemmas, problems or remarks regarding final solutions in the target texts. The discussion focuses on translator's dilemmas and interventions regarding register, starting with the introduction to the concept of register. This is followed by a discussion about register variables and dilemmas in translation associated with each of the register variables and the importance of defining the register profile of the source text. Finally, issues in translation of literary and non-literary texts connected to register are discussed and demonstrated using concrete examples taken from the four translations from the second part of the thesis.

Sažetak

Rad se sastoji od rasprave i četiriju prijevoda, od kojih su tri prijevodi s engleskog na hrvatski jezik (izvorni naslovi knjiga čiji su odlomci prevedeni su *A Short History of England* Simona Jenksa, *Vampires, Burial and Death: Folklore and Reality* Paula Barbera i *The Map - A Beginner's Guide to Doing Research in Translation Studies* autora Jenny Williams i Andrewa Chestermana), a jedan s hrvatskog na engleski (*Područje bez signala* Roberta Perišića). Svaki prijevod napisan je zajedno s glosarom termina, popisom literature i bilješkama u kojima su opisane poteškoće ili objašnjena pojedina rješenja u ciljnog tekstu. Rasprava se bavi dvojbama u prevodenju koje imaju veze s registrom, kao i promjenama koje prevoditelj mora napraviti u tekstu, također u kontekstu registra. Rasprava započinje općenitim opisom koncepta registra, a nastavlja se opisom triju glavnih dimenzija registra, kao i dvojbama u prevodenju koje su povezane sa svakom od njih. Spominje se i koliko je važno odrediti registar ciljnog teksta prije prevodenja. U posljednjem dijelu rada opisani su konkretni problemi u prevodenju povezani s registrom književnih i neknjiževnih tekstova na primjerima iz prijevoda preuzetih iz drugog dijela rada.

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Part One

Discussion

Translator's dilemmas and interventions with regard to register

1. Introduction

One of the key concepts that every translator needs to be well familiar with is register. It is a complex notion that requires a translator to have knowledge that stretches beyond isolated language, putting linguistic signs into context and giving every text a specific tone, thus contributing heavily to the overall meaning of an uttered or written text. However, managing register in the process of translation can often be a difficult task, prompting translators to face dilemmas regarding which strategy they should employ. For this reason, in this part of the thesis I am going to discuss register in the context of translating different kinds of (written) texts. First, I am going to introduce the concept of register offering different definitions by the scholars who have written extensively about the topic over the past fifty years and briefly mention the beginning of its use in the sense relevant for this context. After a general introduction to the main characteristics of register, I will describe its importance in the field of Translation Studies, connecting it with approaches to producing translation that are most associated with register and also relevant for handling register-related dilemmas. I will start the discussion on these potential dilemmas translators can have by briefly discussing three register variables – field, mode and tenor - mentioning some of the most common difficulties associated with these variables in translation. Finally, I am going to analyze possible dilemmas one can face in translation of both literary and non-literary texts with regard to register. Concrete examples from the translations in this thesis will be used and some of the most interesting dilemmas I had when translating them will be discussed. Possible solutions and interventions one might opt for in similar situations will be proposed.

2. The concept of register

Register is a broad concept that concerns both written and spoken texts. What marks a specific type of register can come from various aspects of language, from the way morphemes are used, to the word order and choice of words that are uttered or written. Over the last half of the century linguists have offered various definitions of register. Halliday (1984: 111) defines it as “the semantic variety of which a text may be regarded as an instance.” He later describes register as “the configuration of semantic resources that the member of a culture

typically associates with a situation type”, as well as “the meaning potential that is [linguistically] accessible in a given social context.” (Hatim and Munday 2004: 189) Basil Hatim and Ian Mason (1990: 243) provide a slightly more specific definition, stating that register is “the tendency to pattern language behavior in relation to a particular type of activity, level of formality, etc.” On the other hand, Newmark (1981: 121) recognized and put an emphasis on the broadness of its implications and therefore described it as “an imprecise blanket term to cover all the socially conditioned features of language.” According to Halliday (1984: 110), the term was first used in the sense of text variety by the linguist Thomas Bertram Reid in 1956, but was developed by Jean Ure, who referred to register as “a social convention”. In the early 1960s, the study of register in texts which has come to be known as “register analysis” provided a framework that had a great influence on the development of sociolinguistics – it was a rapidly developing discipline that inspired many studies, textbooks and manuals in that period. (Hatim and Mason 1997) When giving a brief overview of the term’s development in linguistics, it is important to mention Halliday *et al.* (1964, as cited by Halliday 1984: 110), who introduced a primary distinction between dialect and register as two types of language variety. Thus, register is defined as “a variety of language distinguished according to use,” as opposed to dialect, defined as “a language variety according to user”. The distinction between these two dimensions can be of significant help in fully comprehending the notion of register and dialect as its opposition in terms of the said two dimensions. Register is a particular instance of using a certain variety of language that one starts and stops using according to what one believes is appropriate or necessary considering the overall context in which the utterance or writing takes place. On the other hand, dialect is the type of language variety a person usually speaks influenced by geographical or even social factors. To put it even more simply, “the dialect is what you speak; the register is what you are speaking”. (Halliday 1984: 157)

In the field of Translation Studies, the notion of register and register analysis plays an important role. Hatim and Munday (2004: 187) point out that “the remarkable influence which register analysis has had on language and Translation Studies is in part due to the numerous revisions which the notion of register has undergone over the years, incorporating new and valuable insights into the major thesis that people speak in many registers. In the same tone, they describe the notion of register as “an important sociolinguistic and semantic concept with pertinent relevance to translation” and say that register theory has been a

significant factor in our understanding of the interaction between translation and linguistics. (2004: 187)

It should be noted that register is very much connected with the aspect of contextual meaning. Among the components of context, the one that needs to be mentioned in connection to register is the cultural component, like culturally-specific connotations conveyed by certain dialects or culturally-specific norms when addressing an older person with respect. This is why a translator simply has to have at least some knowledge of the target culture, and not only of vocabulary and grammar. Mason (2009: 30) explains it: "A given language utterance is seen as appropriate to a certain use within a certain cultural context; in a different linguistic and cultural setting, adjustments have to be made." This is often a source of many dilemmas for translators, recognized by Hatim and Munday (2004: 189) as the "crucial test of the limits of translatability", while solving the dilemmas regarding register are seen as "the major factor in the process of translation". The abovementioned adjustments or interventions should be made according to the overall translation strategies a translator is employing.

The functionalist approach is closely associated with register analysis. (Mason 2008: 30) In order to solve a register-related dilemma, it is very helpful to know the functions of the source and target text. Being aware of the text function can influence a translator's decision about whether to produce a source- or target-oriented translation, thus enabling them to make the decisions about what to do with register in the target text. For instance, if a transcript of some famous political speech used to influence opinions and behavior of the source audience is being translated for a history textbook, in which case the main function of the target text is simply to inform the target readers (students) about an important historical event, there is no need to produce a heavily target-oriented translation. In this particular case, the point is to transfer the elements from the source culture and language into the target language as they are, without overdoing the adjustments to the target culture by, for instance, changing the way the target audience is addressed since the target readers are young people for whom the speech was not written in the first place. According to Juliane House's terminology, this would be an overt translation (as opposed to a covert translation, which is more target-oriented and not overtly presented as a translation). (House 1997: 66)

Register, or rather register analysis, holds an important position in House's assessment of quality of translation. Mason writes that for House, a textual profile of the source text that involves register analysis, enhanced by pragmatic theories of language use, is "the norm against which the quality of the translation text is to be measured." (House 1997: 50, as cited by Mason 2008: 30) Furthermore, according to Hatim and Mason, there is a need to broaden the discussion on the errors in translations to the fact that some errors may originate in a specific domain like register, but the effect is inevitably wide-ranging and can affect almost all other domains of textuality (1997: 171), which only further confirms the importance of the decisions that have to do with register in translation, especially when more significant interventions are made.

3. Register variables

In register analysis, the main tools used are the three register variables – field, mode and tenor.

3.1 Field

Field refers to the field of activity in which the text takes place (for instance, a casual dinner with a friend or a cardiology conference). As Hatim and Mason (1990: 48) observe, the field is not the same as subject matter. Some fields can be more predictable when it comes to subject matter (like a cardiology conference), but others can be completely unpredictable (like a casual dinner with a friend). For instance, when translating a guide to writing research papers (like Williams' and Chesterman's *The Map – A Beginner's Guide to Doing Research in Translation Studies*), the subject matter, as well as register, is easy to predict, not only because of terminology one expects to find in this type of text, but also because of norms that need to be followed if the author wants to be taken seriously, with some authority. The same could be claimed for official documents like diplomas or contracts, where norms are even stricter when it comes to register. On the other hand, when translating a contemporary novel (like Robert Perišić's *Područje bez signala*), it is impossible to predict a subject matter or register. It is, therefore, logical to conclude that the dilemmas regarding register are much more likely to come up in the latter case, where the only guideline is the translation brief and it is not expected that norms are strictly followed, if there are any. Hatim and Mason (1990:

54) have written about the topic of the level of register predictability, setting the two opposite extremes of the spectrum as “maximally-restricted” and “open-ended” registers. This will be further discussed and illustrated later in connection to the concrete examples from translations in this thesis.

Furthermore, a problem connected to field can occur if the target language does not have terminology for a certain subject matter. Hatim and Mason (1990: 49) offer an example of translating from English, which reflects the reality of high technological development present in the most developed Anglophone countries, to a language stemming from a culture where technology is not as developed or important, which is reflected in the language. In this case, the only solution is to come up with terminology, whether it be through borrowing, creating a completely new word or another process of forming neologisms. (Halliday 1984: 195) In *The Map*, one of the terms used is a *block quote*. Croatian does not have an expression for this concept, so the translation used was the same term in the source language put in italics. This was appropriate with regard to register since the target audience was expected to be familiar with this term in English.

3.2 Mode

The second variable is mode, which refers to the channel of communication that is used, starting with the most basic distinction between written and spoken language to the more detailed varieties of it, like spoken language translated into written language (like subtitling). It also extends to semiotic functions of an analyzed text, for instance, a didactic or persuasive text. (Halliday 1984: 144) When it comes to this register variable, there are often difficulties with reflecting it in target texts, from the already mentioned case of subtitling, where certain phonemes are transferred into a written form, to the mistake where the translator interprets the tone of the text or its fragment in a way not intended by the author of the source text (for instance, overlooking irony of an article and translating it as a serious, straightforward piece of writing). There is sometimes a dilemma regarding translations of exclamations or interjections stemming from spoken language since they can significantly influence the register, and a translator should think well before deciding on the final solution. It can depend on the brief or translating strategy (for instance, if the translation concerns subtitling, most interjections will not be translated at all), but most of the time, the best

solution is to find the word or expression that will contribute to the register, i.e. convey the emotion that is as close as possible to the one expressed in the source text.

3.3 Tenor

Finally, the third variety – tenor – refers to the relationship between the addresser and the addressee, ranging from formal to informal, with various categories in between. As Hatim and Mason (1990: 50) note, it is important to keep in mind that these categories should be viewed as a continuum instead of as separate categories. Moreover, Hatim and Mason (1990: 50-1) also add that, other than this “personal tenor”, there is also a so-called “functional tenor” (a term taken from Gregory and Carroll, 1978), which describes for what purpose language is being used in a specific situation, like trying to make the addressee laugh. In translation, tenor can be a source of slight complications if, for instance, the source and the target language have different norms concerning tenor when addressing certain groups of people in certain situations. For instance, in Sweden, the preferred way for students to address their professors is only by their first names, not preceded by titles of any kind, while in Croatian it is the opposite. Additional difficulties can occur when the source language has no T-V distinction and the translator has to assess the nature of relationship between the addresser and the addressee, which is not simple if their relationship evolves and changes throughout the text. If the relationship in question does evolve from an informal to a formal one, the intervention will consist of the fact that different word forms (both T- and V-form) will be used to refer to the same person in the target text, whereas only one form will be used in the source text. Here, it is inevitable that register in the target text will slightly shift along when the shift from the V-form to the T-form of address occurs, since the T-form inevitably makes the register (at least on the micro-level of the utterance in which it is used) more informal. Additionally, the overall register of instances of address in the source text will always seem a fraction more informal than in the target text since only one pronoun form will be used (“you”), especially if there are no additional markers like “Mr.” or “Mrs. XY” that refer to the addressee in question. Naturally, the described shifts of register within the target text and the discrepancies between registers in the original and the translation are not too obvious and do not affect the overall quality of translation since they cannot be avoided.

It should be noted that, like with most theoretical categories, these variables are never completely separated from each other. Rather, they tend to overlap and are interdependent: Hatim (2009: 41) says that mode tends to overlap with tenor, determining the appropriate level of formality, and also with field, thus regulating the level of technicality of language. Hatim and Mason (2009: 41) provide an excellent example: if a translator has to produce an abstract in the target language from the source language conference papers, they will have to be attentive to these differences since abstracts are supposed to be read and have a neutral tenor. However, the source text may be written in order to be spoken in front of the audience and could be persuasive. The three register variables develop the “register profile” of a text, described by Hatim as “a catalogue of features representing the numerous areas of interface between text and context.”

3.4 The register profile of a source text

Being aware of the register profile of a text is therefore highly significant for the process of translation and for this reason it could be a good idea to identify it before starting to produce the translation. However, identifying the overall register profile of a text is not always a simple task since one text does not automatically display only one register. Rather, the register often shifts and varies, especially when observed on a micro-level. Hatim and Mason (1997: 195) suggest that the “uniformity of register may be an unattainable ideal and is often the exception rather than the rule.” This is especially true for literature. In Perišić’s novel, like in most contemporary novels, the register profile of the whole text is a fairly complex one. It ranges from the narrator’s mostly standard variety of language to the characters and their idiolects. The variety of language they “speak” is, in fact, an important tool for their characterization. Hatim and Mason (1997: 101) confirm this, suggesting that “the need to be aware of variation and of the underlying motivations becomes even more urgent in domains such as literary analysis or literary translation” and explaining that “some of the most elliptic or opaque forms of utterance (...) come to occupy a crucial position in the literary work, serving as important clues in the portrayal of a certain scene or persona.” The characters from the novel who are more educated or considered superior in any way use the standard variety, in which case there are hardly any dilemmas regarding register in translation. However, dilemmas, as well as the need to intervene, occur with the speech of the characters who use a marked variety, an idiolect, like the two old ladies who live in the mountains.

While their language is not far removed from the standard variety, they still use words like “svugdi” and “poznam” and the word order in their sentences does not fully comply with the standard, but leans more towards a vernacular variety usually found in spoken language (for instance, “Nisu htjeli u vojsku ići.”). English is not as flexible when it comes to word order, and it is difficult to find non-standard varieties of some of the words that would match the connotations of those in the original. An option, albeit far from optimal, is to translate everything as a standard variety. Another one is to perhaps use a certain dialect that would convey similar connotations to the target readers as the original does to the source readers. This would automatically mean that some, if not a large part of the meaning stemming from the cultural element would be completely lost and at best replaced by meaning that would partially come close to, but could never be considered the exact equivalent. The third option is to still leave the language used in its standard variety instead of a recognizable dialect connected to a specific geographical location, and modify just enough elements that would indicate the level of informality and vernacularity present in the original. I have opted for the last solution since the novel does not define the location of the setting – it is only mentioned that the old ladies live in the mountains and all the connotations indicate that the novel is set somewhere in the Balkans, but not specifically in a certain part of Croatia or some other country. Using a full-on dialect would, thus, not be the best idea. I have therefore translated the old ladies’ lines by using short forms of some words, like “an” and “gonna”.

A similar situation happened with Mr. Mail and his idiolect, which is, again, not a dialect but more a vernacular variety of standard language delivered in an informal manner. The difference is that his idiolect conveys his comical, almost caricature-like nature through a conversational word order, idiomatic expressions and catchphrases, of which he most frequently uses “sve ja to pratim” and its many varieties. It is important to transfer this comic element to the target language. The word order is an important tool to achieve this, but as it has already been said, it is not possible in English. An example is the translation of “sve ja to pratim” - “I keep track of everything”, which does not exactly match the level of comicality coming from this character. As it is often the case when there is no equivalence, a kind of compensation can be employed. In this case, for instance, I have translated the clause “ne odaju povjerenjem” as “they don’t really seem like a reliable bunch”, which is a bit more informal and has a bigger idiomatic quality, thus making up for other places where I was not able to achieve the wanted register because of the restrictions of the English language or lack

of cultural equivalence. A similar example of such restrictions in the target language that could be fixed in other parts of the text by compensation is when the target language has no T/V distinction (the opposite of which was has been discussed above).

Yet another example that can be applied concretely on translations from Croatian to English (and can also be found in the translation of *Područje bez signala*), is the issue of translating “što” and “šta” – in English, this can only be translated as “what”, by which a certain layer of distinction in formality is lost.

The final illustration of a type of idiolect translation with regard to register is taken from Nedra’s letters, where the register chaotically shifts every few sentences, reflecting her insanity and the intensity of emotions she feels while writing to her lost father. This part also contains the most poetical elements, linguistically speaking, where bigger interventions had to be made in order to preserve the very important effect of an almost schizophrenic tone. The best example from this part of the text is the wordplay with “tobože tobоžnji”: “...budi to, budi to, tobože barem, to, tobože tobоžnji. Tobog, to si ti. Ima li ta riječ? Tobog. Nisam je čula. To je bog tobоžnji. Ona te smješta tamo točno gdje jesu i ne smije je biti. Nema toboga. Ali ima toboga. Jedino njega i ima, koliko sam vidjela. Čale moj. Tobože.” The process of translating it is described in the end notes of the translation, but this is not as relevant here. The point is that, like it is often the case with such wordplays, the lexical meaning had to be sacrificed (“tobože tobоžnji” was translated as “feigning reigner”) so that the wordplay could be transferred, which was, especially in this example, crucial for the informally poetic register she uses. Finally, the decisions discussed in this part have been made in accordance with Hatim’s and Mason’s (1990: 103) views on translating idiolects – they rightfully claim that “it is the translator’s task to identify and preserve the purposefulness behind their use.”

4. Non-literary texts in translation

When it comes to non-literary types of texts, although they are usually not as complex or open-ended as literary texts, they can still sometimes defy conventions and expectations register-wise. These texts can be described as dynamic as opposed to static and they contain a “motivated removal of communicative stability”. (Hatim and Mason 1997: 111, 186)

An illustration of this type of text could be Jenkins’ book *A Short History of England*. It is not written like a conventional book about history: the register is formal, but at the same time it displays an almost literary style of expression, similar to the style an old-fashioned

storyteller would employ, with expressions like „the flower of French chivalry“. I could not come up with a Croatian phrase that would mark a similarly sophisticated and colorful register. I could have used „elita francuskih vitezova“, which would not be acceptable in terms of lexical meaning, and this time the stylistic effect was more important. Thus, I used stylistically bland “najbolji francuski vitezovi”. This is yet another demonstration that, when equivalence on a certain level is not possible, compensation is necessary. This is why I have tried to elevate the register in other places in the text. For instance, I used as many longer forms of words (definite forms of adjectives and possessive pronouns (“Crnoga Princa”, “svojega kralja”)) and expressions (“Godine 1348. ...” instead of just “1348.”). This type of intervention might seem irrelevant, but it ultimately has an effect of bringing the register of the target text closer to that of the source text.

Sometimes, translators can decide to intervene in the text if they conclude that it is necessary to update information in a text that is supposed to be informative to a contemporary audience. On the other hand, this could mean that the translator is rewriting the original text, which could be viewed as undesirable. Ultimately, it all depends on the brief – who is the target audience? How old is the original and has the “old” information become obsolete or has it drawn some negative or offensive connotations in the meantime? Is the register rendered inappropriate to the contemporary audience because of it? In the 1988 book *Vampires, Burial and Death: Folklore and Reality*, the term “Gypsy” is used. While the closest equivalent would be “Ciganin”, it could also be interpreted as a pejorative term. Since it is a text from the field of anthropology and the term is not used because of its connotations but for its lexical meaning, I decided to translate it with an updated, politically correct version, “Rom”. The same text also contains terms from the fields of anthropology (“Voguls”) and biology (“B. welchii”) that have become obsolete and needed to be translated with updated terms. It could be concluded, in general, that an outdated register triggered by outdated terminology or information would automatically make a scientific text seem irrelevant and non-authoritative, giving the translator a valid argument to intervene into a text.

Sometimes a translator has no choice but to translate a text according to the norms in the target language. In other words, an expression of intended meaning can be subject to variation between source and target language text norms; this is when equivalence is more difficult to achieve. (Hatim and Mason 1990: 57) In this case, especially if the text is non-literary (for instance, an official document or a research paper), it is expected that certain

norms will be respected. This is actually not an instance of a dilemma translators can face regarding register. Still, it is important to note that sometimes the context could allow some exceptions regarding certain norms (although this situation is much harder to happen with official documents), which leads to making the decision about whether to take the opportunity to break the norm or to play safe and follow the norm nevertheless. For instance, the guide on writing research papers, *The Map – A Beginner’s Guide to Doing Research in Translation Studies* is written in a register appropriate for such a text, but it is also not as formal as conventional textbooks tend to be. The text conveys a sense of familiarity with the reader, and the informal tone is marked by directly addressing the readers, relating to them by using the pronoun “we”, using playful elements like the chapter title “KISS and Tell” and one of the examples of proper ways to quote contains only the word “blah” repeated many times (in the part of the book I have translated for the thesis). Such elements that make the register informal can be seen as indicators of “permission” to translate the pronoun “you” with which the authors address their readers as “ti” (T-form) instead of “vi” (V-form), which is the norm in Croatian texts of this kind. However, even though there is a sense of informality in the text and the target readers are young students, it is perhaps more advisable to respect the norms and use the V-form of address. This will necessarily result with the target text being more formal than the source text, but on the other hand, it is always safer to respect the norms and thus keep the sense of authority of such a text.

5. Conclusion

In this part of the thesis I have discussed many aspects of register in translation, starting with a general introduction of the term and moving towards a more concrete analysis of potential dilemmas translators can face and possible interventions one can make with regard to register. After providing some general information about register in linguistics along with different definitions offered by scholars such as Hatim, Mason and Halliday, I discussed the importance of register in the field of Translation Studies, suggesting that the functionalist approach is associated with the notion of register, as well as the distinction between source-oriented and target-oriented translations and House’s assessment of quality of translation. I proceeded with discussing three main variables of register – field (area of activity which is not necessarily the same as subject matter), mode (primarily refers to the channel of

communication) and tenor (relationship between the addresser and the addressee). Here, I briefly discussed most common problems or dilemmas one faces in connection to each of the register variables, noting that they cannot be viewed as separated since they overlap. Furthermore, I offered more concrete examples of dilemmas and interventions using examples from translations I have produced for this thesis. In this part, I analyzed register shifts in literature, focusing on how idiolect can be an important tool in creating and developing a fictional character. I continued the analysis using non-literary texts and mentioned dilemmas that occur when a text is dynamic when it comes to register, as well as the problem of updating obsolete information. In conclusion, I provided an example that shows that sometimes following text norms in both source end target text can lead to equivalence being harder to achieve.

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Part Two
Translations

Translation 1

Jenkins, Simon. *A Short History of England*. London: Profile Books, 2011.
pp 71-74

SOURCE TERM	TARGET TERM	RESOURCE
Aquitaine	Akvitanija	http://www.enciklopedija.hr/Natuknica.aspx?ID=1286
Arthurian	arturijanski	http://www.enciklopedija.hr/Natuknica.aspx?ID=62365
Black Prince	Crni Princ	http://www.enciklopedija.hr/Natuknica.aspx?ID=28105
Bohemia	Češka	http://www.enciklopedija.hr/Natuknica.aspx?ID=13318
booty	ratni plijen	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eV1hXRY%3D&keyword=plijen
bubonic plague	bubonska kuga	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f15gXBE%3D&keyword=bubonski
burgher	ugledni građanin	hrcak.srce.hr/file/50585
Camelot	Camelot	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f11iXBg%3D&keyword=Camelot
cavalry	konjaništvo	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=elpuWxg%3D&keyword=konjani%C5%A1tvo
Charles of France	Karlo IV. (Lijepi)	http://www.enciklopedija.hr/Natuknica.aspx?ID=30561
chivalric order	viteški red	http://hrcak.srce.hr/76392?lang=en
chivalry	viteštv	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f19vWBZ7&keyword=vite%C5%A1tvo
Countess of Salisbury	grofica od Salisburyja	<i>O Stogodišnjem ratu</i>
court	dvor	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fF5iXRQ%3D
court official	dvorski službenik	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eFZmWxE%3D
courtier	dvoranin	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fF5iXRk%3D
crest	grb	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fV9kXxA%3D

crossbow	samostrijel	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=dldiXhQ%3D&keyword=samostrijel
dysentery	dizenterija	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f1dvXhA%3D&keyword=dizenterija
Edward	Eduard (III.)	http://www.enciklopedija.hr/Natuknica.aspx?ID=17080
Gatling gun	Gatlingova strojnica	http://repozitorij.fsb.hr/2285/1/04_07_2013_Dejan_Devetak_Diplomski_rad.pdf
Guinevere	Guinevere	http://www.matica.hr/vijenac/326/Od%20oblata%20do%20zvijezda/
infantry	pješaštvo	http://www.enciklopedija.hr/Natuknica.aspx?ID=48534
issue	potomstvo	http://www.enciklopedija.hr/Natuknica.aspx?ID=19555
Joan of Kent	Joan od Kenta	own translation
King John	kralj Ivan Bez Zemlje	http://www.enciklopedija.hr/Natuknica.aspx?ID=28130
knighthly retainer	vitez	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f19vWBZ0
literary romance	romansa	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=dlhnURE%3D
longbow	dugi luk	http://www.archery.hr/oprema.php
military historian	vojni povjesničar	http://www.enciklopedija.hr/Natuknica.aspx?ID=47117
minstrel	minstrel	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=e11mWxM%3D&keyword=minstrel
naval battle	pomorska bitka	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=185724
Norman conquest	normanska osvajanja	http://www.enciklopedija.hr/Natuknica.aspx?ID=27813
Norman, adj.	normandijski	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eFxmXxY%3D&keyword=normandijski
Palace of Westminster	Westminsterska palača	http://www.enciklopedija.hr/Natuknica.aspx?ID=37081
Philippa	Filipa (Hainaultska)	own translation
Phillip VI of Valois	Filip VI.	http://www.enciklopedija.hr/Natuknica.aspx?ID=19555

Plantagenet	Plantagenet	http://proleksis.lzmk.hr/8826/
play acting	igrokazno pretvaranje	consultation with an expert
Queen Mary	kraljica Marija (Tudor)	http://www.enciklopedija.hr/Natuknica.aspx?ID=38931
round table	okrugli stol	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=d1thWhE%3D&keyword=st ol
Salic law	salijski zakon	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=dldkWRU%3D&keyword=s alijski
siege	opsada	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eFlhXhQ%3D&keyword=o psada
Sir Lancelot	<i>sir</i> Lancelot	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=e1ZgXhc%3D&keyword=du +Lac%3A
staple	tržnica za uvoznu robu	consultation with an expert
statecraft	umijeće upravljanja državom	http://www.enciklopedija.hr/Natuknica.aspx?ID=49240
succession	nasljedstvo	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=e1ZvWBQ%3D&keyword=nasljedstvo
the Black Death	Crna smrt	http://hrcak.srce.hr/18750
the Channel	Engleski kanal	http://www.hrleksikon.info/definicija/engleski-kanal.html
the Hundred Years War	Stogodišnji rat	http://proleksis.lzmk.hr/46891/
the Order of the Garter	Red podvezice	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f19vWBZ5
the River Somme	rijeka Somme	http://www.enciklopedija.hr/Natuknica.aspx?ID=57137
tournament	viteški turnir	http://www.enciklopedija.hr/Natuknica.aspx?ID=64899

Stogodišnji rat

1330. – 1377.

Dvorani adolescenta Eduarda III. isprva su bili zaokupljeni igrokaznim pretvaranjem.ⁱⁱ Eduard je bio tipični muškarac dinastije Plantagenet, dobro građen, dugokos i bradat, velikodušan i strastven. Pokazat će se kao sjajan vojskovođa, jedan od najboljih u povijesti Engleske, ali neće biti jednako vješt u upravljanju državom. Prvi period njegove vladavine obilježen je arturijanskim gozbama, viteškim turnirima i maskiranjem. Dvorani su čitali romanse i uprizorivali njihove radnje upuštajući se u opasne ljubavne veze. Eduard se odijevao u *siraⁱⁱ* Lancelota i, nakon što je njegovo majci Izabeli bilo dopušteno vratiti se na dvor, stigla je u ulozi Guinevere, odjevena u svilenu haljinu sa srebrom ukrašenu sa 600 rubina i 1800 bisera, „u pravnji minstrela, lovaca i konjušara.“

Ovakve nesvakidašnje aktivnosti zahtijevale su jednaku količinu novca i poticaja koja bi inače bila potrebna za financiranje bitke. Aristokracija dinastije Plantegenet i njihovi vitezovi uvijek su bili u stanju pripravnosti za borbuⁱⁱⁱ - bili su vojnici u potrazi za bitkom. Froissart, kroničar ovog anglikansko-francuskog svijeta, zapisao je: "Englezi neće voljeti i poštivati svojega kralja ako on nije pobjednik i ljubitelj bitke i borbe protiv svojih susjeda."^{iv} Eduard je stoga otvorio staro pitanje koje se postavlja još od normanskih osvajanja Engleske: nad koliko se naroda proteže vlast engleskoga kralja? Gotovo je bez prestanka ratovao protiv Škota, a često i protiv Iraca, no ti ratovi nisu bili toliko atraktivni kao oni koji su se vodili na kontinentu. Francuska je stoga bila u središtu pažnje engleskoga dvora.^v Unutar njezinih zamišljenih granica živjelo je stanovništvo četiri puta veće od cijele engleske populacije, dvadeset milijuna naspram pet milijuna stanovnika. Sam je Eduard imao francuske korijene; taj je monarh engleskome narodu bio jednak stran kao i francuski jezik kojim su se on i ostatak dvora koristili svakodnevno. Međutim, od francuskog je teritorija imao vlast samo nad Akvitanijom, zahvaljujući neuspjehu svojeg pretka, kralja Ivana Bez Zemlje.

Kad je 1328. francuski kralj Karlo IV. preminuo bez potomstva, Eduardova majka

ⁱⁱ Engl. *play acting*; odnosi se na aktivnost u kojoj su se članovi kraljevske obitelji i njihovi dvorani pretvarali da su netko drugi, posebice likovi tada popularnih romansi.

Izabela polagala je pravo na bratovo prijestolje za svojega sina i time se suprotstavila Karlovom rođaku, Filipu VI. iz francuske kraljevske dinastije Valois, koji je postao vladarom. Ovo naslijedstvo predstavljalo je sučeljavanje sestre i muškog rođaka u pretendiranju na prijestolje.^{vi} Prema francuskom salijskom zakonu, žene nisu mogle naslijediti prijestolje. Engleska se s time nije složila pa je, nakon što je Eduard preuzeo punu vlast 1330. godine, došlo do spora. Višegodišnje razdoblje zamršene diplomacije između dviju država dovelo je do toga da je Francuska počela podržavati škotske ustanke na engleskome teritoriju, kao i gusarske napade na brodove koji su prevozili vunu i vino iz Engleske na kontinent.^{vii} Dvojica su monarha - Eduard i Filip - 1337. godine proglašila rat koji je 1340. započeo pomorskom bitkom^{viii} kod Sluysa. Engleska je vojska pod zapovjedništvom samog kralja Eduarda porazila Francuze u borbi za kontrolu nad Engleskim kanalom i time stekla pravo da doveze engleske vojnike na francuski teritorij. Otprilike dvjesto francuskih brodova ostalo je napušteno nakon što su članovi posade skakali u more kako bi se spasili od kiše engleskih strijela. Govorilo se da je u moru bilo toliko krvi da su ribe progovorile francuski.

Tako je započeo rat koji je poslije nazvan Stogodišnjim ratom. Ovo poglavlje u engleskoj povijesti prikazano je kao puko uprizorenje viteške zavade. Međutim, bilo je to užasno razdoblje u europskoj povijesti. Za trajanja rata, stanovnici sjeverne Europe pretrpjeli su zahlađenje klime, neuspjele žetve, glad i gubitak trećine populacije kao posljedicu bubonske kuge. Većina se bitaka održavala na ravnicama sjeverozapadne Francuske, koje su posljedično uništene. U borbama su se većinom koristile dvije vrste oružja - dugi luk na engleskoj strani i top na francuskoj strani, uz dodatak jednako ubojitog neprijatelja, dizenterije koja je harala po bojištima. Dugi lukovi bili su duljine do 1,8 metara, izrađeni od tise ili briješta, a strijele od jasena. Njihovi najpoznatiji rukovatelji bili su velški strijelci. Lukovi su mogli izdržati do 90 kilograma snage povlačenja i zahtjevali su golemu snagu u ramenima, što je kod strijelaca utjecalo na promjenu fizičke građe. Bili su mnogo efikasniji od samostrijela – njima se moglo ispaliti deset strijela u minuti, dok je samostrijelom za to vrijeme bilo moguće ispaliti tek dvije strijele. Dugim lukovima ispaljivale su se strijele koje su sa 180 metara udaljenosti mogle probiti prosječni oklop. To je oružje bilo toliko presudno za uspjeh engleske vojske da je Eduard zabranio sve ostale sportove, uključujući nogomet, kako bi natjerao Engleze da se usredotoče na streličarstvo.

Tijekom Eduardove prve velike invazije na Francusku 1346. godine, deset tisuća engleskih vojnika došlo je pred pariška gradska vrata. Međutim, strijelama nisu mogli probiti zidove, a veliki je broj vojnika umro od dizenterije. Povukli su se do rijeke Somme, gdje ih je

francuska vojska zaustavila kod gradića Crécy-En-Ponthieua.^{ix} Uslijedila je bitka u kojoj su se najbolji francuski vitezovi, naoružani samo samostrijelima, suočili sa snagom dugih lukova. Froissart je napisao da se oblak strijela na Francuze srušio „tolikom snagom i brzinom da se činilo da sniježi.“

Francusko ih je konjaništvo napalo 15 puta, no konji su bili jednako osjetljivi na strijele kao i pješaštvo. Vitezovi i plemići nasilno su ubijeni^x u nekoliko minuta dok se Eduard žalio na nedostatak otkupnine kojom su se obično financirali ratovi. Navodno je deset tisuća francuskih vojnika poginulo kod Crécyja, dok je na engleskoj strani bilo svega sto poginulih. Vojni povjesničari izjavili su da engleska vojska nije koristila toliko snažno naoružanje na otvorenom bojištu sve do izuma Gatlingove strojnice. Slijepi kralj Češke, francuske saveznice, poginuo je u bitci, što je toliko potreslo Eduardova šesnaestogodišnjeg sina, budućeg Crnoga Princa, da je preuzeo tri pera sa češkoga grba i postavio ih na svoj grb, zajedno s njemačkom parolom *Ich dein* (Ja služim). Princ od Walesa još uvijek ih koristi.

Eduard je napredovao s napadima i opkolio grad Calais iz kojeg su se pljačkali engleski brodovi koji su prevozili vunu. Calais je pružao otpor godinu dana, no pao je u kolovozu 1347. Tijekom vrhunca opsade, šest je uglednih građanina^{xi} Calaisa došlo u engleski logor i ponudilo svoje živote u zamjenu za živote ostalih žitelja grada. Eduard je prihvatio njihovu žrtvu, no njegova francuska supruga Filipa na koljenima ga je prekljinjala da im se smiluje zbog njihove hrabrosti. Eduard je poštadio grad i hrabri su građani odvedeni u Englesku kao taoci. Događaj je 1889. zabilježen Rodinovim veličanstvenim kipom. Jedna je verzija kipa postavljena u vrtovima uz rijeku pokraj Westminsterske palače. Calais i njegova tržnica za uvoznu robu ostala je pod engleskom vlašću sljedećih dvjesto godina, sve do vladavine kraljice Marije.

Kralj se vratio kući kao ratni junak. Froissart ga je opisao kao „plemenitog i neustrašivog viteza bez mane“^{xii} i dodao kako „još od kralja Arthur-a nije postojao nitko nalik njemu“, što je usporedba koja graniči s klišejom. Eduard je razmišljaо o osnivanju viteškog „okruglog stola“ i pretvorio stari normandijski dvorac u Windsoru u vjernu kopiju Camelota, s tornjevima opremljenima za obranu od napada koje je podigao mladi dvorski službenik Geoffrey Chaucer. Godine 1348., dvije godine nakon Bitke kod Crécyja, Eduard je osnovao viteški red i, kako legenda kaže, nazvao ga po podvezici koja je skliznula niz nogu dvorske ljepotice, grofice od Salisburyja. Kralj je ublažio njezinu sramotu tako što je podvezicu navukao na vlastitu nogu uz napomenu „*Honi soit qui mal y pense*“ (franc. „Neka je sram onoga tko zlo pomisli“).^{xiii} Zaštitnik Reda podvezice postao je Sveti Juraj, ujedno i zaštitnik

križara i Engleske. Spomenuta grofica^{xiv}, također poznata kao Joan od Kenta^{xv}, kasnije se udala za Crnoga Princa.

Usprkos uspjehu kod Crécyja, Eduardu nije pošlo za rukom prisilno privesti rat kraju. Mogao je poraziti cijelo konjaništvo, ali ne i cijelu državu. Prelaziti sjeverozapadnu Francusku podrazumijeva osjetiti golemo prostranstvo te države, čak i u današnje vrijeme. Engleskim su vojnicima bile potrebne duge linije komunikacije preko zemlje opustošene ratom. Morali su se oslanjati na ratni pljen i otkupninu kako bi financirali svaku kampanju, no ubrzo su ostali bez tih sredstava. To je već bio dovoljan razlog zašto Engleska nikako nije mogla izaći iz Stogodišnjeg rata kao pobjednica. Rat je postao više ovisnost o borbi nego realistična strategija.

Tu je ovisnost 1348. godine nadvladala bolest. Crna smrt bila je kuga dotad neviđene zaraznosti, a prenijeli su je štakori s broda koji je u vrućem lipnju doplovio s Dalekog istoka.

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Translation 2

Barber, Paul. *Vampires, Burial and Death: Folklore and Reality*. New Haven: Yale University Press, 1988.

pp 93-99

SOURCE TERM	TARGET TERM	RESOURCE
agent	agens	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f19kWg%3D%3D&keyword=agens
Anubis	Anubis	http://www.enciklopedija.hr/Natuknica.aspx?ID=3220
Apollo	Apolon	http://www.enciklopedija.hr/Natuknica.aspx?ID=3344
archimandrite	arhimandrit	http://hjp.novi-liber.hr/index.php?show=search_by_id=e1xkUQ%3D%3D&keyword=arhimandrit
B. coli	<i>B. coli</i>	http://info.hazu.hr/hr/clanovi_akademije/osobne_stranice/drago_ikic/drago_ikic_bibliografija/popis-objavljenih-radova/
B. welchii	<i>C. perfringens</i> (<i>Clostridium perfringens</i>)	hrcak.srce.hr/58454
body	tijelo	http://hjp.novi-liber.hr/index.php?show=search_by_id=f19nWhJ1&keyword=tijelo
carrion eater	strvinar	http://www.enciklopedija.hr/Natuknica.aspx?ID=58499
Çatal Hüyük	Çatal Hüyük	http://proleksis.lzmk.hr/14711/
Charon	Haron	http://www.enciklopedija.hr/Natuknica.aspx?ID=24447
chronicle	ljetopis	http://hjp.novi-liber.hr/index.php?show=search_by_id=e11kWhg%3D&keyword=ljetopis
conjunction	ujedinjavanje	http://hjp.novi-liber.hr/index.php?show=search_by_id=f19iURd5&keyword=ujediniti
corpse	truplo	http://hjp.novi-liber.hr/index.php?show=search
dissection	disekcija	http://hjp.novi-liber.hr/index.php?show=search_by_id=f1djUBk%3D&keyword=disekcija
embalming	balzamiranje	http://www.enciklopedija.hr/Natuknica.aspx?ID=5615
Etruscan	etruščanski	http://hjp.novi-liber.hr/index.php?show=search_by_id=fFtlXhQ%3D&keyword=etru%C5%A1%C4%8Dansi
exhumation	ekshumacija	http://hjp.novi-liber.hr/index.php?show=search_by_id=fF1gWBg%3D&keyword=ekshumacija
flesh	meso	http://hjp.novi-

		liber.hr/index.php?show=search_by_id&id=e1pmUBU%3D&keyword=meso
folklore	narodna predaja	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eVhiWhI%3D&keyword=predaja
frankincense	tamjan	http://www.enciklopedija.hr/Natuknica.aspx?ID=60332
ghoul	<i>ghoul</i>	consultation with a colleague
Gypsy	Rom	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f1tgWxI%3D
heathen	neznabožac	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eF1jXhE%3D&keyword=neznabo%C5%BEač
<i>Iliad</i>	<i>Ilijada</i>	http://www.enciklopedija.hr/Natuknica.aspx?ID=27075
informant	kazivač	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=e11iXhM%3D&keyword=kaziva%C4%8D
jackal	čagalj	http://www.enciklopedija.hr/natuknica.aspx?ID=13125
Kuci	Kuči	http://www.enciklopedija.hr/Natuknica.aspx?ID=12799
Lecani	Lekani	Google Maps
metamorphosis	preobrazba	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eVdnWhU%3D&keyword=preobrazba
Mykonos	Mikonos	http://proleksis.lzmk.hr/2519/
Nachzehrer	<i>Nachzehrer</i>	<i>Legende o krvi: Vampiri kroz povijest i mit</i>
nest robber	pljačkaš gnijezda	http://ptice-birds.your-board.com/t1769-kojali-je-ovo-ptica
Odin	Odin	http://www.enciklopedija.hr/Natuknica.aspx?ID=44737
pathologist	patolog	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eV9kURE%3D&keyword=patolog
phenomenon	fenomen	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fFplXXA%3D&keyword=fenomen
physiognomy	fiziognomija	hrcak.srce.hr/file/133542
plague	kuga	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eIdlWhg%3D&keyword=kuga
predator	predator	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eVhiXRM%3D

revenant	povratnik (iz mrtvih)	consultation with the group
Sabine, adj.	sabinski	hrcak.srce.hr/file/71454
scapegoat	žrtveno janje	<i>Legende o krvi: Vampiri kroz povijest i mit</i>
scavenger	strvinar	http://www.enciklopedija.hr/Natuknica.aspx?ID=58499
scholar	izučavatelj	http://ptice-birds.your-board.com/t1769-kojali-je-ovo-ptica
shroud	mrtvački pokrov	<i>Legende o krvi: Vampiri kroz povijest i mit</i>
Slavs	Slaveni	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=d15uXxc%3D&keyword=Slaveni
Soranus	Soran	own translation
sorcerer	čarobnjak	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f1tgWxI%3D
stake	kolac	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eltkWBg%3D&keyword=kolac
supernatural	nadnaravan	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=e1djWhM%3D&keyword=nadnaravan
the Los Angeles County Medical Examiner's Office	Ured mrtvozornika okruga Los Angeles	http://www.jutarnji.hr/template/article/article-print.jsp?id=307476
tomb	grobnica	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fV9gWxE%3D&keyword=grobnica
vampire	vampir	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f19hXxR%2F
vampire's activity	vampirska aktivnost	<i>Legende o krvi: Vampiri kroz povijest i mit</i>
Vampyre	Vampir	<i>Legende o krvi: Vampiri kroz povijest i mit</i>
<i>Visum et Repertum</i>	<i>Visum et Repertum</i>	consultation with the group
Voguls	Mansi	http://www.enciklopedija.hr//natuknica.aspx?ID=38691
vrykolakas	vrykolakas	consultation with the group
Vukanovic	Vukanović	https://koha.ffzg.hr/cgi-bin/koha/opac-search.pl?q=vukanovic
vulture	strvinar	http://www.enciklopedija.hr/Natuknica.aspx?ID=58499
Wendic	vendski	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f19uWBl%2F&keyword=vendski
werewolf	vukodlak	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f15mWhF1&keyword=vukodlak

S obzirom na to da vukodlaci izgledaju kao pravi vukovi, a pravi vukovi iskopavaju tijela i hrane se njima, najjednostavnije je vjerovati da su se ovakvi događaji zaista odvili – netko je izjedao tijela – no životinja koja je to činila bio je obični vuk.

3. Razumjeli bi da se radi o pravome vuku, no *truplo* bi doživljavali kao nešto natprirodno. Primjerice, prema nekim iskazima, vukovi su „prirodni neprijatelji povratnika... i rastrguju ih kad god ih pronađu.“² Prema Triggu, „u određenim romskim selima u Rumunjskoj vjeruje se da su bijeli vukovi zaposjeli mnoga groblja. Sigurnost od potpune dominacije mrtvih nad svjetom živih stanovnici tih sela duguju isključivo budnosti i okrutnosti koje vukovi pokazuju kada pronađu i napadnu vampire na ovim grobljima.“³

4. Događaj kojemu su svjedočili – vuk kojega privlači truplo – doživjeli bi kao preobrazbu umjesto kao ujedinjavanje.^{xvi} Rečeno nam je: „U crnogorskom plemenu Kuči vjeruje se da se svaki vampir na neko vrijeme mora preobraziti u vuka.“⁴ Ako se promatrač približi vuku tijekom hranjenja i vidi ga kako napušta to mjesto, može primijetiti da je iza sebe ostavio tipičnog, poprilično pasivnog vampira. Promatrač zatim može zaključiti ili da je vuk ubio vampira, ili da je vampir napustio svoje tijelo i postao vuk. Slaveni vjeruju da se vukodlak obično pretvara u vampira nakon smrti.⁵ Čini se da legende o vukodlacima, bez obzira na varijacije u njihovu sadržaju, služe kao objašnjenje iz narodne predaje za ovakvo ujedinjavanje vukova i trupala. Do tog objašnjenja došle su osobe s nedovoljnom količinom znanja o predatoru kojeg, uostalom, nije bilo ni jednostavno ni sigurno promatrati. Moguće je da se na sličnu pojavu^{xvii} odnosi Karjalainenov izvještaj da, kod Mansa^{xviii}, „ako majka uguši svoje dijete ili ga polegne pod izvrnuti panj ili kamen i ostavi ga da umre, dijete se preobrazi u psa s velikim očima.“⁶

Također, nije toliko iznenađujuće vidjeti da je isti događaj – strvinare kako jedu trupla – u narodnoj predaji prikazan na različite načine; u nekim ga je slučajevima lako prepoznati, a

² W. Hertz, str. 63.; vidi i Vukanović (1960.), str. 49., i Strauss, str. 189.

³ Trigg, str. 155.

⁴ Vukanović (1957.), str. 129.

⁵ Schneeweis (1961.), str. 8-9.; vidi i Dömötör, str. 127., za slična vjerovanja u Rumunjskoj.

⁶ Karjaleinen, str. 192.

u nekima je to mnogo teže. Očito je o ovome riječ u Veckenstedtovu izvještaju prema kojemu se u vendskoj tradiciji vjeruje da *ghoulovi^{xix}*, zlodusi koji se noću hrane truplima, iskopavaju nedavno sagrađene grobove i jedu tijela koja pronađu u njima.⁷ Slično se vjerovanje neizravno spominje i u armenskoj molitvi za zaštitu trupla: „Ne dopusti da se kakav ukaljan i nečisti vrag usudi prići mu, te nasrnuti na tijelo i duše neznabožaca.“⁸ Spomenuti nečisti vragovi – osim ako se ne radi o samom procesu raspadanja – vjerojatno se odnose na obične predatore, od kojih mnogi (primjerice, lisice, vukovi i medvjedi) imaju naviku kopati: obično zakopaju višak hrane, a zatim ga ponovno iskopaju.⁹ Dr. Terence Allen iz Ureda mrtvozornika okruga Los Angeles potvrđio je da je uobičajeno da životinje iskapaju ljudska tijela (primjerice, žrtve ubojstava), a katkad čak i ponesu dijelove tijela sa sobom. Stoga ima smisla što Anubis, egipatski bog i zaštitnik^{xx} grobnica i balzamiranja, nosi lice čaglja. Čagljevi bi se, ustvari, mogli smatrati „zaštitnicima“ trupala. Ovakva promišljanja nude nam odgovor na pitanje ima li epitet koji se veže uz Apolona (*Lykios*, odnosno *Lykeios*) ikakve veze s vukovima.¹⁰ Apolon je na početku *Ilijade* predstavljen kao bog kuge – Grcima šalje epidemiju – i čini se da njegova povezanost sa smrću učvršćuje stajalište prema kojemu se spomenuti epitet odnosi na vukove jer se vukovi obično pojavljuju na mjestima gdje se nalaze trupla. (Naravno, uz vukove se veže još jedna asocijacija na smrt: u Europi se oduvijek smatralo da se hrane ljudima.)

Nema potrebe kopati duboko u potrazi za mitovima koji povezuju vukove sa smrću. Primjerice, uz Odina, zaštitnika bojišta, uvijek stoje dva vuka. Haron (prema jednom etruščanskom izvoru) ima vučje uši,¹¹ a sabinski svećenici Sorana^{xxi}, boga smrti, zvali su se *hirpi*, odnosno „vukovi“.¹² Naposljetku, u mitologiji Šumskih Indijanaca, Vuk^{xxii} je vladar zemlje mrtvih.¹³

Funkcija gavrana – još jednog strvinara – naizgled je slična: gavran je vjesnik smrti i zaštitnik bojišta (Odin nosi dva gavrana na ramenima), odnosi duše pokojnika i odlučuje o tome tko se neće vratiti među žive.¹⁴ Možemo si predočiti kako su nastala ovakva vjerovanja zahvaljujući jednom ruskom ljetopisu iz petnaestog stoljeća prema kojemu je vojska

⁷ Veckenstedt (1880.), str. 354.

⁸ Polson, str. 6.

⁹ Van Lawick-Goodall, str. 120.

¹⁰ Rose, str. 135.

¹¹ W. Hertz, str. 41.

¹² W. Hertz, str. 41.

¹³ Leach, str. 1180.

¹⁴ Leach, str. 928.

svjedočila sljedećem prizoru: „Bilo je orlova i mnogo gavrana koji su uzletjeli kao veliki oblak, i ptice su se zatim igrale, orlovi su se glasali i zamahivali krilima i podizali se uvis, što se rijetko kada - zapravo, nikada - nije moglo vidjeti; taj fenomen bio je pozitivan.“¹⁵ Ovakvo je ponašanje uobičajeno u divljini. Više sam puta svjedočio sličnim prizorima, s različitim vrstama ptica, no te ptice ne izgledaju kao da se „igraju“. Naprotiv, čini se kao da manje ptice maltretiraju veće ptice koje su obično predatori (primjerice, sokoli i sove) ili pak pljačkaši gnijezda (primjerice, vrane).^{xxiii} Kao što je često slučaj, očigledno je da, ako stavimo po strani razna tumačenja^{xxiv}, ovakvi iskazi sadrže ispravne informacije. I kada se neko biće smatra „zaštitnikom“ određenog fenomena, razlog je često taj što je isto biće zaista povezano s istim fenomenom. Stoga, kada se kaže da vranu u Indiji nazivaju „pticom smrti“¹⁶, to se najlakše objašnjava činjenicom da su vrane strvinarke. Slično tome, strvinari prikazani u Çatal Hüyüku značajni su za izvođenje rituala, što proizlazi iz njihove uloge proždiranja mrtvih.¹⁷

Ali vampir ne napada samo žive. Baš kao što grize vlastito odumrlo meso, on također jede i odjeću i meso trupala koja se nalaze pokraj njega.

- Wilhelm Hertz, Der Werwolf^{xxv}

Sada stvari postaju nešto zamršenije. U navedenom citatu vidimo da vampir (točnije, *Nachzehrer*) žvače vlastito meso, kao i meso drugih trupala. Dosad bismo trebali s lakoćom razumjeti o čemu se zapravo radi – meso mrtvog tijela pojede se ili se raspade – prepostaviti ćemo da to ne možemo pripisati vampиру, već djelovanju ili predatora ili nevidljivih agensa koji su nama poznati (ali ne i našim kazivačima) kao mikroorganizmi. Nakon što pronađu tijela u raspadu, kazivači se ne pitaju „kako“, nego „tko“, kao što ističu Frankforti. Patolog bi jednostavno ispravio teorije iz narodne predaje i inzistirao na tome da trupla ne jedu *ghoulovi* ili vampiri nego obični strvinari ili mikroorganizmi kao što su *B. coli*, *C. perfringens*^{xxvi} i slični. Međutim, zašto se u gore navedenim vjerovanjima grizenje mesa pripisuje samo jednome mrtvacu^{xxvii}? Zašto se *svaki* mrtvac^{xxviii} pokopan na groblju ne bi smatrao *Nachzehrerom* koji žvače vlastito meso?

Katkad se na ovu situaciju zapravo gleda na takav način. Međutim, sve se dodatno

¹⁵ Mansikka, str. 105.

¹⁶ Crooke (1926.), str. 234.

¹⁷ Vidi Mellaart, str. 86., 88., 90., 101.

komplicira činjenicom da – kao što smo vidjeli u petome poglavlju – ne može svatko postati vampir ili povratnik. *Nachzehrer* je u pravilu zakopan jer su ljudi umirali od epidemije i prva njezina žrtva smatrala se odgovornom. Dok god bi on „žvakao samoga sebe“ ili svoj mrtvački pokrov, epidemija bi se nastavljala.¹⁸ Ovo je samo jedan od više mogućih scenarija, no kada je riječ o povratniku, on je obično poseban slučaj – stranac, teški karakter, „zaposjednut vragom“ ili osoba za koju se vjeruje da je čarobnjak. Tko god ta osoba bila, ona, baš kao i žrtveno janje, služi kao žarište na koje zajednica usmjerava svoju tjeskobu.

U gluho doba noći, kamenje je ponovno počelo letjeti nad kućama u selu Lekani^{xxix}. Padali su poput kiše s dimnjaka i krovova lomeći crijebove i štropotajući se preko vrata i prozora. Arhimandrit Leontije krenuo je u potragu za točnim mjestom iz kojeg su dolazili ovi projektili, što je bilo lako uočiti na podlozi vedrog neba; i, usprkos tome što je bio poprilično debeo, sam se popeo na krov kuće iz koje je, kako se činilo, kamenje zavitlano najviše puta. I tamo je uhvatio seoske Rome kako bacaju kamenje, plašeći pritom praznovjerni narod koji je mislio da je glavni počinitelj bio vampir.

- T. P. Vukanović, *The Vampire*

Zbog psihologije žrtvenoga janjca koja je uključena, pitanje vampirske aktivnosti vrlo je složeno, a dodatno je zakomplizirano saznanjem određenih građana da vampire mogu okriviti za različite probleme i kriminalna djela. Većina toga što vampiri rade događa se noću i bez prisutnosti svjedoka: primjerice, u Bosni i Hercegovini, vampiri „bacaju kamenje i blato na krovove“, kako navodi Lilek.¹⁹ Bila je to navika kojom su se Romi^{xxx}, u ranije opisanom događaju, očigledno koristili za vlastiti boljitetak kako bi uplašili ostale stanovnike. De Tournefort kaže da je strah od vampira na Mikonosu poticao na pljačkanje napuštenih kuća jer su počinitelji znali da će za njihovo razbojništvo biti okriviljen *vrykolakas*. Vukanović navodi mnogo sličnih primjera, uključujući jedan koji se tiče njegova ujaka koji se predstavljao kao vampir i tako zavodio mlade djevojke, sve dok skupina seljaka s vatrenom oružjem i psima nije krenula potjeru za njime, što ga je natjerala da prekine svoju obmanu.²⁰ S obzirom na to da ga nisu uspjeli uhvatiti, vjerojatno je doprinio zalihi lokalnih informacija o

¹⁸ Beitl (1933), str. 187.

¹⁹ Lilek, str. 211.

²⁰ Vukanović (1960.), str. 52.

vampirima i njihovim navikama. Na takav se način legenda neprestano obnavlja.

Kako bismo bolje razumjeli izgled vampira i vampirske aktivnosti, moramo znati više o tome što se događa s tijelima nakon smrti. Nema razloga da čitatelj bude previše uznemiren ovime. Uostalom, koliko strašno može biti tijelo nakon smrti?

Teorije o vampirima

Glavna teorija kojom su izučavatelji pokušali objasniti pojavu vampira gotovo je jednako bizarna kao i sami vampiri. Prema ovoj teoriji, „vampiri“ su bile osobe koje zapravo nisu umrle, nego su samo bile u komi. Nakon što bi ih netko opazio kako se „vraćaju u život“ tijekom ekshumacije, ljudi bi se prestrašili u tolikoj mjeri da bi ih ubili.*

Nažalost, ova nam teorija nije od pomoći za ona područja iz kojih posjedujemo najveći broj zapisa, primjerice, za one iskaze – kao što su Tournefortov i Flückingerov – u kojima su vanjski promatrači proučavali prethodno iskopane „vampire“. De Tournefort je promatrao disekciju grčkog *vrykolakasa* i tvrdi da je jedva preživio smrad tijela, te da su Grci palili tamjan kako bi ga prikrili.

Također, ako istu teoriju upotrebljavamo kako bismo objasnili ono što je opisano u *Visum et Repertum*, nailazimo na slične poteškoće. Flückingerovi su vampiri proveli tjedne, a neki i mjesecce, zakopani u grobu, i svi su, njegova je teorija, bili „zaraženi“ epidemijskim oblikom kome.¹ Skalpel nije bio dovoljan da ih vrati u život, za razliku od kolca u slučaju Paolea i ostalih vampira.

Ovo nije kraj naših problema. Čak i ako prepostavimo da su vampiri bili ljudi u komi i da se koma nekako pojavila u obliku epidemije, još uvijek nismo objasnili navodne promjene u fiziognomiji vampira – krv koja kaplje s usana i podbuhlo, zacrvenjelo lice.

* Iako su mnogi izučavatelji razvili istu teoriju, njome se najiscrpljnije bavio Herbert Mayo u djelu *On the Truths Contained in Popular Superstitions* (1851.). Masters (str. 18-22.) detaljno navodi Mayov argument. Kao što i sam Mayo ističe, ova teorija ima uznemirujući nedostatak – ne uspijeva objasniti „univerzalnost Vampirova posjeta kao onoga što određuje žrtvinu sudbinu“ (Masters, str. 21.). Naposljetku, vampir je zakopan jer je napao osobu dok je spaval. Budući da ekshumacija gotovo uvijek rezultira nastankom vampira, preostaje nam zaključiti da, (1) ili se tijelo koje je zaista mrtvo zakopava dosta rijetko, (2) ili, kada je živo tijelo zakopano slučajno, ono pokušava obavijestiti druge o tome pojavljujući se u snovima svojih poznanika.

¹ H. Meyer, str. 166., ukazuje na nedostatak vjerodostojnosti teorije o osobama koje su zakopane žive. Vidi i Masters, str. 25.

Svakako bismo trebali odbaciti ideju da su se takve promjene dogodile jer je žrtva u očaju počela žvakati vlastito tijelo, kako se ponekad navodi.

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Translation 3

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Our people used to say that this was the reason why Turks had come here in the first place, which is somethin' I've never heard about on the radio, I don't know if you have. I never went that far down the mountain, but I've got a battery radio an' I can hear that, whenever a shot is fired somewhere, someone arrives afterwards. I don't know who they are.

This used to be a country of Bogomilism, the people were Bogomils, that's what they'd tell me. Then the country changed an' now no one dares to say that their family used to be Bogomils 'cause they've become something else. What're you gonna do, the people change their ways an' then they're embarrassed to know that they used to be something else. That's the way it goes, I'm not complaining. An' Bogomils arose from someone else, it's not like they were the first ones here.

The way we disappeared, I've made peace with it. We've always known, an' when I was a little girl, we knew we'd disappeared, we weren't a people anymore but something marginal. An' we were always sad about that, about the fact that we were gone and our people forgot about their forefathers. An' monuments made from stone are everywhere, everywhere there are monuments to what our forefathers used to be; it's just that the folk turn strange when the tide turns^{xxxii}: when that happens, they say *I don't know, I don't know what this stone's all about, I don't know what things used to be like* and then they say – *it's always been this way and nothin' existed except for us*, even though everything did exist before and everything used to be different. An' then it disappeared, just like this here will disappear one day an' no one'll remember 'cause everyone'll be embarrassed to remember that they used to be someone else, that someone's grandpa fought for something else, that someone's father changed his religion with tears in his eyes, that he was degraded in this religion. But that's how things've always worked, they say, everywhere. Who knows who chose whose religion; kudos to every person who chooses it on their own terms and immerses themselves deeply in it, kudos for that. But a lot of people, my folks would tell me, have changed their religion with a sword hanging above their heads, and that's why their faith's troubled; it's not serene and it doesn't live inside them but outside like flimsy armor, it's connected to the sword, it thinks about the sword and follows the sword... Then they start killing each other again, one side led by one sword, the second side led by another, the third one by yet another^{xxxiii}, 'cause they got the sword confused with god. It's the same everywhere, I hear, 'cause I've got a radio and I sometimes listen to it in the dark, an' I can hear they're killing each other here and there, just like they were once trying to kill us an' we were trying to kill them; Dragodid brought us to

the mountain to stop us from killing each other an' so that we can disappear in peace and quiet, diminish in peace and quiet and forget in peace and quiet. That's why my faith's small but serene, an' the small god's by my side, *Godling*^{xxxiii}. There. An' this friend of yours who doesn't understand what I'm saying, where's he from?"^{xxxiv}

"American."

"Right."

"It's a faraway country."

"The only type of country you can come from. An' what's he want?"

"He'd like to stay here for a while. He's a doctor."

"Oh, he cures illnesses"^{xxxv}?"

"Yes, if there's a need to."

"An' he just does that for free."

"Yeah."

"Right. You're not really telling the truth."

"Why do you say that?"

"Just because, I see it in your eyes."

"What do my eyes tell you?"

"Nothing. Your mouth talks, eyes keep quiet. Like they're ashamed."

"Okay... He *is* a doctor and he's got different kinds of medicines. But there's one more thing. He'd like to know if any bald person has ever lived in this village."

"Oh, that! They've already asked about that."

"They've already been here?"

"Yeah?"

"When were they here?"

"Long time ago. Communists."

"Yeah?"

"They were here and asked about it."

"And?"

"They took some blood from us."

"And after that?"

"After that, they disappeared as well."

"I see... And you and the other old lady are the only ones who are still here, you say?"

“That's right.”

“And her son visits her, you say?”

“Let me tell you right away... We don't speak to each other.”

“Oh?... That's awkward. You're the only ones here.”

“What're you gonna do!”

“Ma'am^{xxxvi}, have you ever seen a bald person in this village?”

“Not before. I've seen them during this last war when they came here...”

“Who?”

“They came here looking for shelter, four or five of them. They ran away from the war down there. Didn't wanna join the army. Sometimes they come back. They linger, fix things. They're saying they'll move here.”

“She didn't tell us anything about that.”

“She wouldn't. 'Cause they're her crowd^{xxxvii}.”

“Her crowd?”

“A sect. She filled their heads.”

“What kind of sect?”

“A sect based on her nonsense. She says we used to be Bogomils... These are the kinds of stories she tells. Her grandfather told her about it, she says. She doesn't know anything. It's true that we used to be a special breed in the old days: a tribe that knew some things, but I've no idea where from. We used to be miners in the old days. We had a mine right here.”

“My grandma told me you used to be shepherds. That your summer pastures were here, so you stayed...”

“Your grandma didn't know anything. They had livestock, of course, they had to for food. But they had a mine as well.”

“Which ore did it contain? *Did all the men work in the mine?*, my friend here is asking.”

"Ore? They used to call it *cones*^{xxxviii}. Men worked there, who else would work there... But that was before. The mine went kaput a long time ago. It collapsed when people started to leave. There was no one to maintain it. It collapsed while I was still a child, but I didn't know that at the time. It's possible we were running out of ore, I don't know that for sure. They'd say there was less of it than before. I don't know if that was the reason why people would leave or they just got bored with this life. But, yes, the men would go into the mine, not the women. The mine was a bit further up the mountain. They built their houses here 'cause they were better sheltered. The pieces extracted from the mine were tiny, I know that 'cause the elders would carry them to places far away to sell them. They were able to carry them far away 'cause there wasn't a lot of these pieces. They didn't wanna sell them close to here so that no one would find out we had something of value. They would take the livestock with them and pretend to sell them, but they were really trying to sell these cones^{xxxix}. Being just kids an' all, we didn't know anything about it 'cause they were afraid that the kids would eventually leave to the valley an' spill the beans. An' they did leave. Only those who had kids here found out about the mine. Parents knew about it, kids didn't. That was the rule. That's why she doesn't know anything about it. Ask her about the cones an' she won't know anything. She couldn't have any children so the older folks didn't tell her about it. They stuck to the rule even when the mine went kaput. They did it 'cause they thought the mine would be restored an' 'cause it was the nature of our rule. She believes in fairy tales^{xl}, the things they'd tell to the kids. Some time later, I once told her that this has nothing to do with religion 'cause it didn't even matter anymore an' 'cause I got tired of her stories. It was all over anyway. But she wouldn't hear anything after that. She says I betrayed our old religion. That ain't a religion! In the old days, there were Bogomils in this country, but our people had something else in mind. Our people would act strange when they'd come down among the rest of the folks, so that no one would think of them as their own. So that people would say: stay out of their business, don't marry them, don't talk to them more than it's necessary, stay away from them... This was our forefathers' intention. That no one would wanna have anything to do with us an' that no one would come up here out of fear that there was some devil's work going on here. An' that everybody would think we were living up here 'cause we were strange, and not 'cause of the mine. An' they'd return from faraway places carrying coins, loaded with all kinds of things, but carefully and following their own paths. An' life was good here. An' they were smart."

Sobotka came up with a simple solution: he added Slavko's name on his mailbox and on the door.

Sure enough, the next day Vitan Šaracen Mail^{xli} appeared at Sobotka's door and said: "Okay, I can see this is where he lives."

"Yeah," said Sobotka. "So the name was the only problem?"

"A different address is written on the letters, but I can see that this is where he lives. I've been keeping track," Mr. Mail explained.

Without any further quibbling, he handed over the sizable bundle to Sobotka.

"You give it to him, you're his housemate, it's not registered mail."

Out of curiosity, Sobotka asked him: "And how come you didn't give these letters to those relatives of his, they're also his housemates?"

Mr. Mail gave him a meaningful look: "First of all, they don't really seem like a reliable bunch. Second, and the most important of all, they're not his housemates. That's not their address, they never registered their residence. They don't have any documents on them, I asked them, they don't have anything. I reported it to the police."

"And what did they tell you?"

"Nothing. I don't get their logic. The only thing I can do is work alone. I've done my part."

"Yes, you have," said Sobotka.

"You can be sure of that," he said. He already halfway turned around when he decided

to continue^{xlii}: “You know, Mr. Engineer, people send so few letters these days that they have to be delivered. To tell you the truth, he's the only one who receives them and he's the one who doesn't even want them. Get it? Him, of all people. Like someone's trying to pull a joke on me. On me, of all people. He almost brought me to rock bottom, to tell you the truth. I've started pondering meaninglessness. Even though I haven't been drinking for years now. I haven't slept for nights. And if I wasn't so sturdy, I'd wonder... I'd wonder if I should exist or disappear. And so I ask you – if I don't deliver everything that's been sent, where has this world gone? Where? I don't know what happened to writing letters. What do people do with their time?”

“I don't know either. But if something works properly in this town, it's mail,” Sobotka said to soothe him.

“I work. I deliver bills. But things aren't how they used to be. Nobody waits for the mailman anymore, Mr. Engineer^{xliii}, nobody's looking forward to him. These are my work conditions now. I've always carried myself professionally, but I've also always been glad to see someone waiting for their mail. And to hear them call me Your Mail, although it's silly. And it's like I'm some parasite, like the bank's sending me. This has to stay between us 'cause I'm a civil servant, I don't want it to seem like the state's whining and doesn't know what to do and ponders meaninglessness. There. I usually don't talk like this, but I couldn't help it. 'Cause I think to myself, I'll never deliver this many letters ever again. This many letters, never again. And I gave you these letters 'cause I'm compelled to, just so there's some sense left. And now it's up to you. For the message to be received. And the thing I talked about, it should stay between us.”

“It will. I promise.”

“There you go. And I'm glad about the factory, they can write whatever they want,” he looked at him significantly. “I keep track of everything,” said Vitan Šaracen Mail and walked away.

Sobotka said goodbye and went back inside.

He opened the latest letter, sent two months ago.

I'm the only person who still writes letters. I don't know anyone else who does that. I

write them since you don't have an e-mail address. I don't know if you've got an address at all; actually I don't know if you even exist, I never hear from you, but you should exist, fathers usually do, at least as a function – you are a function I imagine as a living body, but the function is actually more important than the body, at least to me, because I don't even remember what you look like anymore, I'm not sure I do. The images of people got all jumbled in my head and we didn't bring any photos in our hurry, mom thought we'd be back in 15 days. I only remember you waving there by the side of the bus, a man in a trench coat, waving, a sad man in a sad trench coat, yellowish like a leaf on the ground. You are the man in the trench coat, faces change; I remember when the face of the man in the trench coat started to fade. Every time I'd see a man in a trench coat yellowish like a leaf on the ground, his face would later, in my dreams and memories, appear instead of yours, the face of some random passer-by, the face of a gloomy man who lustfully looks at me on the street, like he's looking at a high school girl staring at him. Once one of them fucked me in the toilet, I let him. It was disgustingly exciting.

Oh no, this one's crazy like her old man, Sobotka thought. He grabbed a beer from the fridge, lit a cigarette. Now what? It would be best if he doesn't read this. He must have had some instinct, not accepting any mail.

I wonder why I'm writing this. I'm writing this because I know you don't read it so I can tell you everything. You don't exist, you are like god. You are just an address, tucked away on a geographical map in this territory jotted with tiny borders. You are nothing but an address, you are a father, a shell, emptiness where letters are transmitted, an address, an enigma, a father, a real one, not like these fake fathers I fuck with, by accident. Oh, don't worry, I've learned how to use condoms, it's just that sometimes... Never mind. But let me tell you about my studies – surely that's what you're most anxious to find out – it's coming along, it's coming along just fine, don't worry, pops, both my studies of our language and theirs. I'm absorbed in languages, what else could I be absorbed in, there are no solid points in my life, I think that's definitive for me. I don't have any assets, and I think that, when you've got no assets, you can't do maths, although I used to be really good at it. Mom used to say "you got that from him"; I really hated that, you're so disgusting with your maths. Mom used to brag with it, I guess she thought it was the same as intelligence, but when you've got nothing, there's nothing to do with numbers, you understand that – maybe you don't because you're a mathematician. You used to own something, I guess, so this principle's integrated into your

mind, you must be counting in vain, you probably can't even read. I've thought about mathematicians, I've studied this species, fucked them, they were pitifully grateful, and I'm absorbed in languages. You know, they can't believe I'm real, I'm celestial to them, that's a good thing; I'll marry some mathematician when I no longer have a place to go, before I kill myself or simply walk away, so make sure I'm not there and that I'm not unfine^{xliv}.

“Damn, she's completely insane, even more than him, she's gonna kill herself!” Sobotka said out loud. He got up and looked through the window, at nothing in particular. He was agitated, he thought of his daughters and everything that had happened. He went to the pantry and poured himself some rakia.

He returned to the table.

Once, when I was in hospital, okay, to be honest, in a nut house...

“There she goes^{xlv},” said Sobotka. “For fuck's sake!”

...I was with a mathematician. What a relationship, drafty, made of nothing, ah, he even fell in love, with nothing, I felt so sorry for him. That guy was in a higher phase of maths, loved zero, my zero, a quasi-zero which multiplies by zero. He loved, a strange young man, actually an old man... he was young but old, which is really the worst part... but this guy had an excuse, a genetic one, he was simply dying out like Leopards, getting old a little bit faster, living in faster time... You're not interested in this? But listen, I can write whatever I want, fother^{xlvi}, because you don't exist, although I learned to write with you, by writing to you, that is, to me inside of you, fother. And I learned that there is no sentence without me, there is no book without me, because you know, fother, I enrolled into this college to write. I was planning on writing poetry, only poetry, and it turns out I'm writing letters, letters to you, who's been fucking me up for a long time now. And you're not there, you're so poetic, like a trench coat, like bus windows, like dirty plush seats, my dear, I love you so much, fother.

This is fucking awful, Sobotka muttered.

You're so wonderful, wonderful. You're wonderful like failure, like the most wonderful failure, like the pleasure of failing, like a model, like nothing. You are my style, there's a song that goes something like that, of course, what else are songs supposed to be about if not you, my pops. Oh, I can't live without you, ah, help me, help me, you old function, don't stagger, don't limp, don't screw around, be it, fother, don't fuck around, be it, untouchable, be it, be it,

at least feign, reign, you feigning reigner. Reigner, that's you. Is that a word? Reigner. I've never heard it before. That's a fake reigner. It places you right where you are and it shouldn't exist. There is no reigner. But there is a reigner. He's the only one that exists, as far as I could see. My pops. My reigner.^{xlvii} What else should I tell you? You're the reason for my rapture, literary, you might not even be aware of it. How could you be when you don't read, but my book got published, a book-book. Do you know what a book is, you goddamn mathematician, my book got published and it happens to be about you, about me and the remainder of remnants. Critics-critics write about it and they nicely praise-praise it. I've become a writress^{xlviii}, an exposer and blamer, that's news, the book-book. I should've started the letter with this but I didn't because I'm a writress, ha-ha, who's not unfine, you motherfucker!

The letter ended here. The signature said: *Nedra.*

18

He did not recognize them until he got closer to the entrance booth and heard Krap's voice. He needed a little time to catch his breath. There were three other guys with Krap. A black Audi was parked on the edge of the road.

"These people want to talk to the director without an appointment," the doorkeeper said.

"Whoa! Wait, we know each other," said Krap. "What's new with you, kid?"

Kid. Erol got confused for a second since invocations from the old days have the power to bring everything back. He almost did not answer. He was a *kid* again.

"What do you want?" he said.

"Oh, come on, you're not even gonna say hi to your old comrades!? Is that the right word? You here are true comrades, as I hear," said Krap arrogantly patting Erol on the back.

Erol felt cold inside, but his shivering turned into a strong desire to punch Krap in his leering face. But they were surely armed, he knew.

“You read newspapers too much,” Erol said through clenched teeth^{xlix}.

“We read too much? Haha. Don’t worry, we only read when it’s necessary.”

“So what do you want?”

“You do know that this place was supposed to be Ragan’s?”

“No, I don’t,” said Erol.

“First of all, it would’ve been polite to ask. Second of all, you bringing back communism in this place is something we can’t let happen, it’s a matter of principle.”

“And a matter of money,” added one of Krap’s pals and they laughed.

“We’re restoring the factory, what’s wrong with that?” said Erol.

“No entrance fee. That’s what’s wrong with that.”

At that moment, Sobotka also appeared at the gate, along with a few workers.

“Something going on here?” asked Sobotka.

“No, we’re just seeing how everything’s coming along.”

Sobotka looked at Erol.

Erol told him: “They’re Ragan’s men.”

The workers standing next to Sobotka seemed to have slightly moved away.

“What do you want?” said Sobotka.

Krap lit a cigarette and said: “To talk to Mr. Manager. Just to make our acquaintances.”

“He’s not here.”

“An old trick.”

“This won’t get you inside,” said Sobotka.

Erol thought what a heavy sentence this was, but he could not come up with a lighter one. He looked around, the workers around Sobotka – four of them – now it seemed to him that they were standing firmly again. He looked at Krap and his men: what were they going to do? He was prepared for everything.

Krap was silent for a moment and then said: "Are you protecting Mr. Manager?"

"This is the factory entrance. This is where the workers come in," said Sobotka.

Krap laughed forcibly. "The workers, huh? A force to be reckoned with." He looked towards Sobotka for a while, then he looked at all of them and said: "We'll beat the living hell out of you."

Then he turned around and headed towards the car, jerking his shoulders as if his trench coat was uncomfortable.

Erol was standing in some room in which Balkan folk music¹ was circulating. Actually, he just got in. He somehow found himself there, that was how he felt, like he had fallen down from somewhere. Some man with a Band-Aid over his eye told him – "Your father's there" – he was referring to another room where the music was coming from. Erol entered it like a camera would enter, watching everything like the Terminator. And then, in this hall, at the table on a risen platform, the same one where the bride, groom, best man and maid of honor usually sit, he saw his mother who looked tired, like she really wanted to go to bed. Next to her, there was Ragan who looked at him like the most obliging waiter, and told him: "My son, my boy, my offspring, my child." Erol took a step back, he thought some stench was coming from that direction.

"I'm glad you came. As well you should have," said Ragan. "I'm your father and it's not every day that your father dies."

He said this and then started dying, pathetically, as if he were imitating the paintings depicting Christ. He acted weak and sacrificial, he was dying while trying to get Erol to show his love. And he did show it by leaning over the dying man, in one horrible moment, and receiving a kiss on the mouth.

Erol woke up trying to catch his breath. He felt like he was choking, like his lungs were filled with smoke of something burning, simultaneously saying in his mind: You are not

my father, you are not my father.

Then he got up, went to the bathroom and washed his face. He looked at his face in the mirror.

“Look, these guys are carrying guns,” said Nikola.

“Okay, I’m on my way,” said Oleg. “I’ll find men for that.”

“I’m not talking only about them,” said Nikola. “Our guys are armed as well.”

“Ours?”

“The workers.”

“Yeah?”

“These Sobotka’s and Erol’s guys, they went home to grab their guns. They have them, I guess from the war – no idea where they got them from...”

“Huh, don’t ask me. Wait, you gave them permission to do that?”

“Yes. I mean, if they’d asked me I would have. But they went for it by themselves. What was I supposed to tell them? If they had let them in, those guys would have humiliated me or blackmailed me or something. This way, the crooks saw that there’s some resistance. But I think they can’t give in now either, ‘cause of their reputation. They’ll show up again, one way or another.”

“Okay, I’m on my way.”

After the conversation, Nikola fidgeted with his cellphone and came across Šeila’s number again. *Why do I fiddle with this cellphone, why?* he said to himself angrily. She’s the last person I need now.

He did not mention anything to Oleg. He kept this story for himself, although he felt a bit guilty for not mentioning the American to Oleg.

Why, he wondered. Am I protecting her, or what?

Sobotka was sitting at the table where a gun and a sheet of paper lay. He was staring at this paper, drawing closer to it, bending above it like he was pouncing on an enemy. The paper had “*Dear daughter*” written on it and it needed to be continued.

Dear daughter,

I've been crazy, for all these years.

That's why I haven't responded to your letters or read them.

I'm feeling a bit better now so I read your letter. You need to calm down a little...

Hm, this is not any good, Sobotka thought and crumpled the paper. He got up, brought more paper to the table.

Dear daughter,

I've been having some psychological problems, for quite a few years now, I don't know if you've heard. I haven't been able to do anything.

It's not okay for you to insult me like that because I am a sick man.

You've got to calm down a little, I'm still all shaky as well, so when you calm down and I recover completely, I'll write to you more often...

Hm, it's obvious from this that he doesn't write, Sobotka said about himself. His plan was to pacify the situation so she could respond with a normal letter which he could then read to Slavko.

Sobotka himself thought that the whole plan was somewhat dizzying. But what else could he have thought of? There was no point in showing Slavko those letters, but if he received a nicer one, he could perhaps read it to him in a soothing voice.

He was hoping that Mr. Mail would not come across Slavko and ask him if he got the letters. In that case, he would have to calm each of them down separately. Slavko would get

upset and the mailman would probably want his letters back.

For a second he thought about what this would look like from an outside perspective: a man sitting at the table, writing a letter to someone else's daughter, afraid of the mailman. Ugh, he thought, this doesn't look good – it's like all of these lunatics pulled me into their madness.

But he needed to do something. He could not just read it and put it in the closet. This daughter of his was not healthy, she could even kill herself. If she would only realize in which psychological state he was, he thought, maybe she wouldn't feel so bad or hate him.

Maybe.

Sobotka stared straight ahead. He could not believe he did not think of this a long time ago.

He grabbed some beer from the fridge and drank the whole glass, slowly, smoking a cigarette.

Dear daughter,

I don't know why I haven't written to you any sooner. That time when I was visiting you, everything was wrong; I couldn't talk to you at all, nothing felt right, not who I was or who your mom was, or who all of us were. I came home a killed man, I almost did really kill myself, that's how terrifying everything was. Then I somehow decided to forget about it, it seemed that was the only way to stay in one piece. Okay, maybe not in one piece because I blanked you from my mind; that isn't being in one piece, that's like when you turn off the light in one part of your house and then it stays dark. I'm saying, not in one piece, but alive. That was the way to stay sane, I realize it just now. I realize it now because there is an even tougher case in front me. It's Slavko, you might remember him, yes, of course, you weren't as small as Viktorija then. You must remember a lot more; you must be more bothered and in more pain, so that's why you resent me more.

Translation 4

Williams, J. i Chesterman, A. *The Map. A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome, 2002.

pp 98-105

SOURCE TERM	TARGET TERM	RESOURCE
"keyness" score	mjera "ključnosti" riječi	own translation
abbreviation	kratica	http://pravopis.hr/pravilo/kratice/49/
absolute value	apsolutna vrijednost	https://element.hr/plus/erz/catalog/3/3
adjective	pridjev	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eVZmXRU%3D&keyword=pridjev
adverb	prilog	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eVZiWxE%3D&keyword=prilog
article	član	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f1plWhk%3D&keyword=%C4%8Dlan
bar chart	stupčasti grafikon	http://www.poslovni.hr/leksikon/stupcasti-grafikon-bar-chart-1964
block quote	<i>block quote</i>	own translation
bracket	zagrada	http://pravopis.hr/pravilo/tipovi-zagrada/66/
collocate, n.	kolokat	hrcak.srce.hr/file/97884
collocation	kolokacija	www.hnk.ffzg.hr/bb/definicijekl.doc
colon	dvotočka	http://pravopis.hr/pravilo/dvotocka/63/
concordance	konkordancija	http://www.hnk.ffzg.hr/pretraga.html
concordancer	alat za konkordancije	own translation

conference	konferencija	http://hjp.noviliber.hr/index.php?show=search_by_id&id=elpnURE%3D&keyword=konferencija
conjunction	veznik	http://hjp.noviliber.hr/index.php?show=search_by_id&id=f19uXRl%2F&keyword=veznik
content word	punoznačnica (also: samožnačnica)	http://hjp.noviliber.hr/index.php?show=search_by_id&id=dl1jXRg%3D&keyword=punozna%C4%8Dnica
contrastive studies	poredbena lingvistika	http://struna.ihjj.hr/naziv/poredbena-lingvistika/25061/
corpus	korpus	http://hjp.noviliber.hr/index.php?show=search_by_id&id=elliXQ%3D&keyword=korpus
data	podaci	http://hjp.noviliber.hr/index.php?show=search_by_id&id=eVxkXBA%3D&keyword=odatak
determiner	determinator	https://bib.irb.hr/datoteka/397545.doktorat_-_kompletno.doc
draft	nacrt	http://hjp.noviliber.hr/index.php?show=search_by_id&id=e1dlXBM%3D&keyword=nacrt
final research paper	završni seminarski rad na kolegiju	own translation
footnote	fusnota	http://hjp.noviliber.hr/index.php?show=search_by_id&id

		=fFhlWxQ%3D&keyword=fusnota
frequency curve	krivulja učestalosti	http://struna.ihjj.hr/naziv/krivulja-cestalosti/20001/
frequency list	frekvencijski popis pojavnica	www.hnk.ffzg.hr/txts/mt4frq_ljubljana/mt4frq_ljubljana.PPT
full stop	točka	http://pravopis.hr/pravilo/tocka/55/
function word	nepunoznačnica (also: suznačnica)	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eF5hXBg%3D&keyword=nepunozna%C4%8Dnica
genre	žanr	hrcak.srce.hr/file/37647
grammatical word	suznačnica (also: nepunoznačnica)	hrcak.srce.hr/file/152565
graph	grafikon	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fV9mXRE%3D
histogram	histogram	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fVxkUBg%3D&keyword=histogram
introductory phrase	uvodni izraz	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f1lnURE%3D&keyword=dan
journal	znanstveni časopis	http://hrcak.srce.hr/
key word	ključna riječ	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=elxhURk%3D&keyword=klju%C4%8Dda

		n
lexical density	leksička gustoća	hrcak.srce.hr/file/152565
lexical variety	leksička raznolikost	hrcak.srce.hr/file/97345
lexical word	samoznačnica (also: punoznačnica)	hrcak.srce.hr/file/152565
literature review	pregled literature	hrcak.srce.hr/file/28754
noun	imenica	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fVtuXxM%3D&keyword=imenica
paragraph	odломак	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eFthWBQ%3D&keyword=odlomak
paraphrase	parafraza	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eFZgWBQ%3D&keyword=parafraza
preposition	prijedlog	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eVZkWBA%3D&keyword=prijedlog
primary data	primarni podaci	https://element.hr/artikli/file/1614
pronoun	zamjenica	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f15nUBR6&keyword=zamjenica
quotation	navođenje	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fVtlXBY%3D&keyword=ibidem

quotation mark	navodnik	http://pravopis.hr/pravilo/navodnici/71/
reference	referenca	hrcak.srce.hr/upute/upute_autorima_Paediatrica_Croatica.pdf
reporting verb	glagol izvješćivanja	consultation with an expert
research	istraživanje	http://hjp.noviliber.hr/index.php?show=search_by_id&id=fVhnXBA%3D&keyword=istra%C5%BEivanje
research report	istraživački izvještaj	https://bib.irb.hr/prikazi-rad?&rad=349558
researcher	istraživač	http://hjp.noviliber.hr/index.php?show=search_by_id&id=fVhnXRQ%3D&keyword=istra%C5%BEiva%C4%8D
section	odjeljak	http://hjp.noviliber.hr/index.php?show=search_by_id&id=eFtgXxg%3D&keyword=odjeljak
seminar	seminar	http://hjp.noviliber.hr/index.php?show=search_by_id&id=dlZgUBc%3D&keyword=seminar
source	izvor	http://hjp.noviliber.hr/index.php?show=search_by_id&id=fVdiWxU%3D&keyword=izvor
statistical evidence	statistički dokaz	hrcak.srce.hr/file/6984
statistical technique	statistička tehnika	hrcak.srce.hr/27851

summary	sažetak	http://hjp.noviliber.hr/index.php?show=search_by_id&id=dlZnWhg%3D&keyword=sa%C5%BEetak
table	tablica	http://hjp.noviliber.hr/index.php?show=search_by_id&id=d1ZlUBM%3D&keyword=tablica
thesis	diplomski ili doktorski rad	consultation with the group
token	pojavnica	www.hnk.ffzg.hr/bb/definicijekl.doc
translation strategy	prijevodna strategija	https://bib.irb.hr/prikazi-rad?&rad=662564
translation studies	znanost o prevodenju	hrcak.srce.hr/file/37007
type	različnica	www.hnk.ffzg.hr/bb/definicijekl.doc
type/token ratio	odnos različnica i pojavnica	hrcak.srce.hr/file/34713
verb	glagol	http://hjp.noviliber.hr/index.php?show=search_by_id&id=fFdgXxA%3D&keyword=glagol
word form	oblik riječi	hrcak.srce.hr/file/152215
working language	radni jezik	http://hjp.noviliber.hr/index.php?show=search_by_id&id=dlxnURU%3D&keyword=radni

- *Odnos različica i pojavnica.* Ako usporedite broj pojavnica s brojem različica, dobivate odnos različica i pojavnica koji će vam pomoći u određivanju stupnja ponavljanja riječi u korpusu, odnosno raznolikosti oblika riječi. Ovaj je omjer također poznat i kao mjera *leksičke raznolikosti*, koja se izražava u postocima. Izračunava se sljedećom formulom:

$$\text{Leksička raznolikost} = \frac{\text{ukupni broj različica} \times 100}{\text{ukupni broj pojavnica}}$$

- *Prosječna duljina riječi i rečenica.* Duljina riječi može biti zanimljiva u poredbenoj lingvistici, a duljina rečenica može pružiti koristan uvid u prijevodne strategije.
- *Frekvencijski popis pojavnica.* Pokazuje koliko se puta svaka riječ pojavljuje u korpusu. Iako su najfrekventnije riječi u korpusu većinom nepunoznačnice – veznici, prijedlozi, determinatori i slično – frekvencijski popis pojavnica može omogućiti statističke dokaze (u obliku apsolutnih vrijednosti i postotaka) za stilističke elemente kao što su ključne riječi u tekstu. *WordSmith* također nudi mogućnost izračunavanja mjere „ključnosti“ riječi, to jest prikazivanja u kolikoj je mjeri neka riječ „ključna“ u određenom tekstu ili korpusu.
- *Leksička gustoća.* Odnosi se na udio punoznačica u tekstu ili korpusu i može služiti kao pokazatelj određenog žanra ili vrste teksta. U obliku postotka izračunava se sljedećom formulom (vidi Stubbs 1986: 33; 1996: 172):

$$\text{Leksička gustoća} = \frac{\text{ukupni broj punoznačica} \times 100}{\text{ukupni broj pojavnica}}$$

Prije uporabe formule trebali biste znati razliku između punoznačica ili samoznačica (imenice, glagoli, pridjevi, većina priloga) i nepunoznačica ili suznačica^{li} (članovi, prijedlozi, zamjenice...).

- *Konkordancije.* Alat za konkordancije^{lii} redom navodi svako pojavljivanje odabrane jedinice u tekstu ili korpusu i obično je prikazuje u kontekstu, uz riječi koje joj prethode i koje je slijede. Ovaj alat posebno je koristan za izučavanje kolokacija. Evo primjera za ključnu riječ *translation* (hrv. „prevođenje“):^{liii}

Canadian Association for Translation Studies, an association for the promotion of Translation Studies as an academic international newsletter of translation studies, is published by Lopments in the field of Translation Studies with special emphasis on significant contribution to Translation Studies, such as a doctoral dissertation.

- *Kolokacije*. Kolokacije su skupine riječi koje se pojavljuju zajedno češće nego što bi se očekivalo kada bi se njihovo kombiniranje prepustilo slučaju. U konkordanciji navedenoj iznad može se vidjeti da riječ *studies* (hrv. u ovome kontekstu „znanost“) predstavlja kolokat riječi *translation*.

Vidi Kenny (2001: 33-46) za potpunu diskusiju o ovim tehnikama, koja uključuje i njihove problematičnije aspekte.

7.4.4 Statistika – što činiti, a što izbjegavati

- 1) Trebali biste jasno razumjeti to što pokušavate izmjeriti.
- 2) Budite sigurni da ste odabrali najprikladniju tehniku mjerjenja. Kao osnovni vodič kroz statistiku preporučili smo knjigu skupine autora (Woods et al.^{liv}; 1986).^{lv} Ovisno o okolnostima u kojima se nalazite i vrsti istraživanja za koju ste se odlučili, moglo bi vam biti korisno upisati kolegij koji se bavi osnovnim statističkim tehnikama.
- 3) Prezentirajte dobivene rezultate u najprikladnijem formatu: u obliku tablice, stupčastoga grafikona, histograma, krivulje učestalosti ili grafikona. Ne zaboravite ih prikazati i u obliku apsolutnih vrijednosti i u obliku postotaka – tako će drugi istraživači moći lako pristupiti podacima iz vašeg istraživanja.
- 4) Dobro razmislite o značenju rezultata istraživanja. Kada ste u ulozi istraživača, vaša je odgovornost da *protumačite* dobivene rezultate.

Za dodatne pojedinosti vidi Charniak (1993) i Oakes (1998).

8. Pisanje istraživačkog izvještaja

Napisano je mnogo knjiga koje na općenit način opisuju proces istraživanja, kao i one koje se bave pisanjem izvještaja i posebice diplomske ili doktorske radove. Ovo se poglavljje uvelike oslanja na knjigu Bootha et al. (1995), *The Craft of Research*, koju toplo preporučujemo.

8.1. Rano započnite s pisanjem i pišite mnogo i često

Imate početni plan pisanja i počinjete čitati i razmišljati o temi. Zapišete nekoliko bilješki... Što više pišete, čak i ako to činite samo za sebe, to ćete lakše napisati svoj završni seminarski rad na kolegiju^{vi}, diplomski ili doktorski rad.

Shvatite pisanje kao oblik razmišljanja naglas na papiru ili kao razgovor koji prvo vodite samo sa sobom, a zatim i s drugima. Pišete kako biste upamtili, ali i razumjeli. Pišete kako biste se distancirali od svojih ideja i izvukli ih iz svojega umu. Na taj način možete ih sagledati objektivnije i jasnije, vidjeti ih onakvima kakve jesu, prosuditi ih i razviti. Kad se dogodi da nešto možete u cijelosti razumjeti samo ako to zapišete; nejasne ideje postanu jasnije na papiru.

Pisati sažetke za sebe korisnije je nego praviti fotokopije – i za pamćenje i za razumijevanje informacija. Međutim, pripazite da pregled literature ne strukturirate kao obični sažetak tuđih ideja, kao da ste se na računalu samo koristili opcijama „Izreži“ i „Zalijepi“. Trebali biste sami obraditi ideje i spojiti ih u suvislu cjelinu. Za to je potrebno potpuno razumijevanje i kritičko razmišljanje. Stoga istaknite značajne povezanosti između ideja i budite kritični. Nastojite da različiti izvori budu u međusobnoj interakciji, u dijalogu u kojemu sudjelujete i vi.

8.2. Pravila navođenja izvora u tekstu

Reference

Potrebno je navesti sve izvore kojima se koristite, osim ako je ideja proizašla iz općeg znanja ili ste je se dosjetili sami. U znanosti o prevodenju reference se najčešće oblikuju tako da se upiše naziv i godina izdanja izvora, zajedno s brojem stranice ako je to potrebno. Te su reference obično uklopljene u tekst, a ne zapisane u fusnotama. Na izvor se možete referirati

kao na osobu ili djelo. Podaci u zagradi obično se nalaze ili odmah nakon autorova imena (prvi izbor), nakon glagola izvješćivanja (op. prev. nije toliko uobičajeno u radovima na hrvatskome jeziku), ili na kraju rečenice (ako se radi o više referenci ili jednoj dužoj referenci). Pogledajte sljedeće primjere.

Toury (1995: 134) ovo opisuje kao... [osoba]

Međutim, u radu koji je napisao kasnije, Hermans smatra (1991) da... [osoba]

U Laviosi (1998) dokazi u pitanju su... [djelo]

Više je autora iznijelo ovu tvrdnju (vidi npr. Gile 1995, Gillham 2000a, Yin 1994).

Snell-Hornby (1989: 45-69) tvrdi da... (cf. također Munday 2001).

Usprkos tome, ovaj je pristup i dalje višestruko problematičan. (Vidi dalje u tekstu Catford 1965, Nida 1964 i posebno Hatim 2001.)

U gore navedenim primjerima obratite pažnju na to da su reference većinom navedene unutar vaše vlastite rečenice, prije točke. Ako ih zapišete u odvojenoj rečenici, obratite pažnju na položaje velikog početnog slova, točke i zagrada, kao u posljednjem primjeru. Izvor je manje istaknut ako se navede u zagradi.

Napomenom *vidi* izražava se izvor iz kojeg je ideja izravno preuzeta ili koji iznosi jednaku tvrdnju kao i vi; s druge strane, napomenom *cf.* na manje se izravan način referiramo na izvor koji se može provjeriti radi usporedbe.

Ako se referirate na izvor A koristeći se referencom na A zapisanom u izvoru B i nemate pristup originalnome izvoru A, tu referencu trebali biste zapisati na sljedeći način i uključiti oba izvora na popis izvora kao odvojene jedinice.

Hempal (1952, prema [ili: citirano prema]^{lvii}: Toury 1995: 9) tvrdi da...

Ako se referirate na dva djela istoga autora i godine izdanja, koristite oznake *a* i *b*, primjerice, Gillham 2000a, Gillham 2000b. Na ovaj način označavajte ih i unutar teksta i na popisu izvora.

Ako se više puta referirate na jedan izvor unutar istoga odlomka ili odjeljka u tekstu, možete rabiti sljedeće kratice:

Kenny (op. cit.) [= na latinskome *opere citato*, „u navedenom djelu“]

Kenny (loc. cit.) [= na latinskome *loco citato*, „na navedenom mjestu“, tj. na istoj stranici]

Kenny (ibid.) [= na latinskome *ibidem*, „na istome mjestu“]^{lviii}

Ako je jasno na koji se izvor referirate, možete izostaviti ime i umjesto toga u zagradi napisati latinsku kraticu, kao u primjeru:

... bla bla bla bla (op. cit.)

Reference na izvore radije napišite prije nego kasnije, u dijelu teksta koji ih se tiče. Na taj način olakšavate čitatelju da poveže ideju s izvorom bez prepostavke da se radi o absolutnoj istini.

Vaš popis izvora (naziva se i *Literatura* ili *Bibliografija*)^{lix} popis je svih djela na koja ste se referirali: on sadrži svaku referencu koju ste naveli u svojem tekstu.

Citiranje

Citirajte doslovno. Uklonite citat u svoj tekst i odvojite ga zarezom, uvodnim izrazom, ili ga napišite kao dio vaše vlastite rečenice.

Baker tvrdi (1995: 13) da „xyz“.

Baker (1995: 13) navodi sljedeću tvrdnju: „xyz“.

Baker vjerojatno govori o tome kada tvrdi (1995: 13) da „xyz“.

Uvlačite citate duge tri ili više redaka u formatu *block quotea* (op. prev. odvojenog citata koji počinje u novom retku)^{lx}. Kod ovakvog citiranja nije potrebno koristiti navodnike. Na primjer:

Ovako je Nida izvorno oblikovao spomenutu ideju:

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

yyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy

zzzzzzzzzzzzzzzzz. (Nida 1964: 170)

Citajte samo ako su konkretnе riječи značajne ili kontroverzne, ako se radi o primarnim podacima ili ako želite apelirati na autoritet autora citata. U suprotnome dajte prednost parafraziranju vlastitim riječима. Pripazite da vam tekst ne nalikuje kolažu citata ili nabranjanju parafraza.

U literaturi koju koristite za istraživanje proučite koje su jezične konvencije u navođenju izvora na vašem radnom jeziku.

8.3. Razmišljajte o čitateljima: neka bude kratko i jasno!^{lxi}

Pisanje je komuniciranje: pišete *nekome*. Vaš prvi čitatelj ste vi sami, no što dalje odmičete, to više čitatelja imate. Prvi nacrt rada pokažete prijatelju, zatim možda kolegama iz vaše skupine, pa profesoru ili mentoru. Možda ćete neku kasniju verziju predstaviti na seminaru ili konferenciji; zatim biste mogli objaviti revidiranu verziju rada u nekom međunarodnom znanstvenom časopisu. Svakim korakom krug čitatelja se povećava. Što duže radite na projektu, to komunikacijski aspekt postaje važniji.

Stoga, dok započinjete s pisanjem prvog nacrta rada, uzmite u obzir potencijalne reakcije čitatelja. Možete li pretpostaviti, što čitatelji znaju otprije? S kojeg će stajališta oni čitati vaš tekst? Na koji način možete pobuditi i zadržati njihovo zanimanje? Želite li da jednostavno prihvate nove informacije, da promijene svoja uvjerenja ili da pak promijene svoje ponašanje? Ne samo da pišete, već nekome *govorite* nešto – nešto što je, nadate se, važno.

Istraživački izvještaj nije kronološki zapis onoga što ste činili svaki tjedan: nije vam cilj ispričati priču o svemu što se dogodilo. Umjesto toga, u radu pričate priču o intelektualnom putovanju, onaku kakvom je retrospektivno vidite i oblikujete. Konačno odredište ovoga putovanja ne mora vam nužno biti potpuno jasno sve do završne faze; na takav se način ne radi izvještaj o onome što ste napravili. Pomoću iskustva stečenog s vremenom i uz mudrost koja dolazi s vremenskim odmakom, konstruirate logičnu priču koja će čitatelje uvjeriti u vrijednost onoga što ste učinili. Iako možda imate osjećaj da ste mjesecima živjeli u kaosu, cilj vašeg pisanja je oblikovati ovo iskustvo u uvjerljivu formu. Završni logički oblik rada može vam postati jasan postupno, dok napredujete s njime. Dapače, moguće je imati na raspolaganju više različitih oblika prezentacije; morate pokušati odabratи

najučinkovitiji.

RESOURCES

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ⁱ The footnote added at the end of this sentence is not a part of the source text; I decided to add it to the text since a Croatian term for the notion of play acting (in this particular context) does not exist. Therefore, the only solution was to translate it descriptively. However, since the meaning of the term denotes an unusual and unexpected activity that most people are not familiar with or would not normally expect to denote, I decided, after consulting with an expert, to add a short explanation, just to make sure the term is properly understood in the given context.

ⁱⁱ The title „sir“ is written in italics because of Croatian spelling rules about using non-Croatian words in Croatian texts (<http://pravopis.hr/pravilo/pisanje-opcih-rijeci-i-sveza/46/>).

ⁱⁱⁱ The source text says that they were “in constant military array”; I had a dilemma since the first (and more frequently used) meaning would be an order or arrangement in which the soldiers stand or march. At the same time, I found some examples where the same phrase was used to denote military clothes or equipment. I eventually decided the first meaning makes more sense. However, translating the phrase word for word would not be a good solution in the target language since the meaning is metaphorical and it stands for the fact that the knights were always ready for battle, which is why I translated the intended meaning instead of writing “uvijek su bili u stroju” („stroj“ meaning “military array”).

^{iv} All of the Froissart’s quotes are actually my own translations and not quotes copied from Croatian translations that have already been published; the only book I could get a hold of at the time of translating the text was *O stogodišnjem ratu*, which contains Froissart’s descriptions of the Hundred Years War, but unfortunately the book did not contain translations of the parts quoted in the source text.

^v The solution was clear from the beginning, but I was not completely sure of it after looking it up as a whole phrase, since almost every result denoted “flattering attention” (from an admirer). Additionally, every dictionary I checked contained only one definition of the adjective “courtly” – extremely polite in an old-fashioned way. Naturally, this would not make any sense in this text, so I went with the only logical solution, although it was not strongly supported by most of the resources I used.

^{vi} This sentence was one of the most problematic ones – the syntactical differences between English and Croatian came to the fore here. The phrase “pretendiranje na prijestolje” had to be somehow incorporated into the sentence with two different modifications, the first one being „a sister“ and the second one being „a male cousin“. As I have already written, this was problematic, so I changed the word order in the sentence at least ten times before deciding to change the whole composition of the sentence and remove it a bit further from the original sentence structure, making it clearer and easier to understand from the perspective of the target readers.

^{vii} The last part of the sentence was problematic in that I was not sure if I removed the target sentence too much from the source sentence (“...for pirate attacks on England’s wool and wine trade with the continent.”). For this reason, the alternative which was closer to the original was “gusarske napade na trgovinu vunom i vinom koju je Engleska razvila s kontinentom”. However, “napad na trgovinu” did not seem like a viable choice and is not a collocation used in Croatian. In the final translation, the Croatian word for the concept of trade, “trgovina”, is not explicitly mentioned, but I believe it is not that difficult to conclude what is the intended meaning. Additionally, boats are not explicitly mentioned in the source text, but I added it for the collocational value.

^{viii} On the forum, we agreed that all the battles will be written with capitalized first letters. However, it has to be noted that in this case, “bitka” does not begin with a capital letter, but not because I decided to go against the rule we had previously agreed on, but because the word “bitka” is not a part of the “official” name of the battle, but merely a common noun denoting the type of activity in question. Moreover, the source phrase is “a naval battle at Sluys”. The indefinite article is an additional indicator for this since, if it was a part of the “official” name of the battle, the article would have been definite.

^{ix} The problem with this part of the translation was the dilemma about whether to leave it as it was written in the original (the source text only says „Crécy“), or to write the full name of the town, Crény-En-Ponthieu, since it is mentioned for the first time here. I am guessing that the source audience is more familiar with the name of the town since it has more significance for them. Therefore, after consulting with a colleague in whose part of the text Crény is also mentioned, I decided to write the whole name of the town and added the explanation “gradić” just to make sure that the target audience understands the reference (later in the text, when the name of the town is repeated, I put only “Crécy”).

^x Even though the meaning of the source word “slaughtered” would be conveyed more closely in Croatian through something along the lines of “zaklani”, but this seemed in no way appropriate to the register of the text. Therefore, I used a descriptive phrase which is stylistically much more appropriate for this type of text.

^{xi} The source term is “burghers”. It took a while to decide on the final translation of the term since there were three different options I found the most suitable at first – “burgeri”, “purgari” and “građani”. According to the Croatian Language Portal, the first two terms are synonymous and denote citizens (especially from the Medieval period), but are not a part of the standard language; instead, they are described by the Croatian Language Portal as regional varieties. Moreover, after finding the descriptions of the same event from different sources, it turned out that the term actually referred to more distinguished and powerful citizens of the town. At this point I considered using “buržuji”. However, after learning that Rodin’s sculpture mentioned in the text (called “The Burghers of Calais” in English) is translated as “Građani Calaisa” (see

<http://www.enciklopedija.hr/Natuknica.aspx?ID=53153>) and especially after I found the description of the event in *O Stogodišnjem ratu*, where the burghers are referred to as “najviđeniji građani”, I decided to use the descriptive phrase “ugledni građani”. (Additionally, all the dictionaries I used define the source term as “citizens”, which fits perfectly with “građani” in Croatian.)

^{xii} The source text only quotes the noun phrase in French, without the English translation, which made me think it was perhaps a famous or frequently quoted phrase – something familiar to the source readership. However, after researching it further, I did not find so many texts in English containing the phrase. The target readers would probably be even less familiar with it. Therefore I decided to make this part more target-oriented and translate it into Croatian – a colleague studying French helped me with this step. Adding the original in French in parentheses was also an option I considered but eventually decided against because the conclusion was that the phrase was not easily recognizable or frequently quoted in neither English nor Croatian (especially Croatian), so it would not make any difference or be of any importance to the readers; on the contrary, it would be unnecessary.

^{xiii} Unlike in the previously described translation issue, this sentence is a well-known maxim often quoted in French. According to texts available online, not only are the source readers familiar with it, but also the target readers. Therefore I left the main part of the sentence in French and added the Croatian translation in parentheses, which does not follow the pattern from the source text since the translation in English is not in parentheses. This decision was made only because I evaluated that this structure would be more compatible with norms of Croatian texts of this type.

^{xiv} Although the source text does not contain “the abovementioned” or some other variant of the word, the reference to the countess is much clearer and stronger with the modifier “spomenuta”. The target sentence could easily be acceptable without this modifier and the reference would still be clear, but this works better within the text as far as cohesion is concerned, especially because the sentence before this one does not refer to the countess in any way.

^{xv} Unlike translations of other names in this text, this one was a bit problematic. The first option I wanted to use was “Joan od Kenta”, but the problem was that I was able to find only two webpages mentioning it, but neither could be used as a credible source. The second option was to translate the first name as well, according the model of translating Joan of Arc into Croatian. Thus, the translation would be “Ivana Kentska”, which is a translation very much oriented towards the target language and its rules. The problem with this option was that, again, I was able to find only two webpages (both Wikipedia) mentioning the name “Ivana Kentska”. The second variety is much more adapted to Croatian language and this is precisely the main reason why I eventually decided to use the first option, “Joan od Kenta” – since she is not a well-known historical figure, going for the second option would make it harder for the target readers to possibly recognize or look up the name, which has to be done in English since, as I have already written, there are no available sources in Croatian.

^{xvi} The term “conjunction” was one of the biggest translating issues I had, since in this sentence, it is used in an unusual context, at least according to different definitions I was able to find in different dictionaries – only one of the dictionaries confirmed that it could denote a combination of two or more things. The possible Croatian translations I took into consideration were “spoj”, “stapanje” and “ujedinjavanje”. I decided to go with the last one because the first two options could fit better with inanimate objects, while the last one works better when its agents are living creatures (although one of them is actually not alive, but is still treated as a creature in the text).

^{xvii} The source word here is „event“ – this word was difficult to translate since it can have many different meanings, depending on the context. After consulting with the colleagues who had to translate this word in their texts as well, we decided that it was not possible to pick only one term in Croatian which could be used every time the word „event“ comes up in the source text. However, it should be noted that I have translated the word as „događaj“ from the beginning of the text, but in this particular occurrence I translated it as „pojava“. I am aware that the reference and the context are more or less similar, but in this case the more abstract aspect of the word is referenced – not the physical event of a wolf eating a corpse, but the process of metamorphosis it involves.

^{xviii} The source term, „Voguls“, has become an obsolete word, and the term „Mansi“ is used instead. The same has happened in Croatian language, with „Voguli“ becoming obsolete and „Mansi“ taking its place. Therefore I was not sure if I should use the “best” equivalent, when all (linguistic and sociolinguistic) factors are considered - the obsolete „Voguli“. At first, I was worried if using the contemporary equivalent, “Mansi”, would mean overstepping my bounds as a translator and re-writing the source text. On the other hand, using the obsolete word would perhaps confuse contemporary readers. Furthermore, it is a common practice to „re-write“ old texts in order to make the language more contemporary – the target readers should have the opportunity to read a text without having to look up concepts only because the translator chose to use the language which is no longer in use. Of course, this does not mean that this should be a forbidden practice (for instance, translating Shakespeare), but in this case I decided not to purposefully use outdated terminology.

^{xix} Similar to the translation of the terms *Nachzehrer* and *vrykolakas* where the group agreed to leave the terms in their original forms, the colleague who also had to translate this term and I have agreed to do the same thing with the term “ghoul”. We also thought about translating it as “zloduh-strvinar” (or “zloduh strvinar” without the hyphen), since dictionaries define the term as an imaginary, evil ghost-like creature that opens graves and eats dead bodies. However, after debating about this problem, we finally came to the conclusion that it would be best to leave it in its original form. Firstly, we wanted to be consistent - after deciding to leave the two abovementioned terms in their original forms, the translation would have been inconsistent if all of a sudden we came up with our own translation of a vampire-like creature the target culture is not so familiar with. Secondly, we thought that the meaning would be conveyed more successfully to someone who has never heard of the creature by adding a brief explanation after the term is mentioned for the first time, which is what I did. Adding a footnote instead of explanation inside the text was out of the question – we did not want to create confusion by adding an extra footnote to the already existing, long list of footnotes from the source text. Finally, we decided that we would use the Croatian plural form, so, instead of “ghouls”, the plural form used in the text is “ghoulovi”.

^{xx} It was very hard to find a proper translation for the verb “to preside” used in this context. The first verb in Croatian that came to mind, “predsjedati”, was out of the question since it cannot be used in this context. Other possible options were “biti simbol”, “predstavlјati” and “biti zaštitnik”. However, all of these terms, especially the first two, lack the aspect of power that the agent has over an entity it “presides” over, as the source term conveys. For this reason, I chose the last option, since it assumes a more aggressive, powerful and active position rather than having a connotation of only being an association to an entity in a somewhat passive manner.

^{xxi} This is my own translation of the god Soranus; after a long search for a source in Croatian where this name would be mentioned, I found only one, but the source could not be considered as. Furthermore, the only well-known Soranus whose name has been translated into Croatian is Soranus of Ephesus, the Greek physician. The Croatian translation for his name is “Soran iz Efeza” (<http://enciklopedija.hr/Natuknica.aspx?ID=57187>). Using the same model, I decided to translate the name as “Soran”, additionally following the same logic as in the translation of the Roman god Quirinus, whose name has been translated into Croatian as “Kvirin” (<http://enciklopedija.hr/Natuknica.aspx?ID=34918>).

^{xxii} The first letter is capitalized because the reference here is not just any, ordinary wolf, but rather the mythological aspect of the animal in the mentioned Indian tradition.

^{xxiii} I decided to change the structure of the sentence and put the examples into parentheses because it makes the sentence simpler and easier to follow than it would have been without the parentheses.

^{xxiv} The source texts says „if we remove the interpretations“; I added the adjective „razna“ in front of „tumačenja“ in order to emphasize the fact that there are many interpretations of the events, but they are all secondary and not as important as the „accurate information“ that every account contains.

^{xxv} The group agreed that we would cite the titles of the sources in the exact original forms found in the source text, in case we are not able to find published translations of the same texts in Croatian. Hence, the cited works have remained *Der Werwolf* and *The Vampire*.

^{xxvi} This translation issue is similar as the one described in the endnote iii. In the source text, the name of the second bacterium is „B. welchii“. However, according to *Webster's New World Medical Dictionary*, the term has been replaced by one that is much more frequently used in contemporary English - „Clostridium perfringens“ (or „C. perfringens“). Furthermore, I was not able to find a single source in Croatian mentioning „B. welchii“, while there was a large number of sources in Croatian, mostly medical texts, containing the term „C. perfringens“. To be completely sure, I consulted with two students of medicine who confirmed that this was the right translation for the source term. Finally, according to the spelling rules of Croatian, the names of the bacteria have been put into italics, since they are Latin words (<http://pravopis.hr/pravilo/pisanje-opcih-rijeci-i-sveza/46/>).

^{xxvii} Although the phrase “dead body” is translated as “truplo” in the rest of the text, in this particular case it was translated as “mrtvac”, since the texts says it is attributed with “gnawing of the flesh” – the verb “gristi” requires a more animate agent than “tijelo” and, even though they refer to the same object, “mrtvac” emphasizes the fact that a previously alive being has now turned dead and therefore partially conserves the animate aspect of the reference. On the other hand, “tijelo” refers completely to an inanimate object. This is why “mrtvac” works better in this case.

^{xxviii} „Body“ is translated as „mrtvac“ for the same reasons like in the previous sentence (see endnote xii).

^{xxix} The premodifier „selo“ was added because Lekani is not a well-known toponym in the target culture. Furthermore, since I was not able to find a scholarly text containing the Croatian translation of the toponym (I only found it on weather report webpages poorly translated into Croatian), I used Google Maps as the main source since every toponym is translated into Croatian if one uses “Croatian settings”.

^{xxx} The dilemma here was whether to translate the term „Gypsy“ with „Ciganin“ or „Rom“. On one hand, „Ciganin“ would correspond better to the source term because of the non-neutral and somewhat pejorative connotations that both terms have. On the other hand, “Rom” is a politically correct version of the name. Although the source text uses “Gypsies” instead of “Romani”, which would be a more politically correct and neutral variety, I decided, in the spirit of making the language of the text more contemporary (see endnote iii), to use the politically correct term “Romi”.

^{xxxi} I wanted to translate „kad pod drugu kapu padne“ with an idiomatic expression about a big change. Since I could not find such an idiom that exclusively refers to a change of the political situation, the main criteria were that the expression should reflect “the folk's” passive role and the fact that the agent of the change is some other entity (not “the folk”), something they could not fight against to stop the change. Two possible solutions were “when the sea changes” and “when the tide turns”; since the second one transmits a bit more aggressive image, I decided to use it in the final translation.

^{xxxii} This part of the sentence in the source text goes: “...jedne vodi jedan mač, druge drugi, treće treći...” I had to change the construction in order to adjust it to the target language - I changed the last part from, what would literally be “the third side is led by the third sword”, to “the third one by yet another” in order to avoid the repetition. Although this type of repetition makes sense and even contributes stylistically to the source text, the repetition would not make sense or have stylistic value in the target language.

^{xxxiii} This is a neologism constructed from the word “God” and the diminutive suffix “-ling”. As the text describes, it is a “small god”; one of my colleagues and I consulted about some other possible solutions (Goddy, Godsy, Godie etc.), but we both agreed that “Godling” fitted the best with the rest of the text.

^{xxxiv} When translating the first old lady's speech, I had to somehow indicate a small shift in style between her and Šeila, whom she is talking to and who uses a standard variety of the source language. The old lady's more informal style of speech is indicated mostly by a non-standard word order and the infinitives where the suffix “-t” is added instead of the standard infinitive suffix “-ti”. On the other hand, her vocabulary is more or less standard. Since I could not change the word order in English, I decided to indicate the more informal register by writing “an” instead of “and” in order to express the way she would probably pronounce it. Additionally, like with most instances of direct speech in this translation, I also used contractions. I used the same strategy with the other old lady.

^{xxxv} Even though the source text does not include the object “illnesses”, it did not make sense to put the verb “cure” without an object; after consulting with a native speaker, I decided to add an object which is only implied in the source text.

^{xxxvi} Since the English language does not offer a lexeme which could be used to address an old lady who is not necessarily the addresser's grandmother or even someone they have a close relationship with while at the same time indicating slight informality and kindness towards the addressee like the Croatian word “baka” does when used in this or similar circumstance, I had to use the solution which was the closest to the abovementioned characteristics. Since “grandmother” and its varieties like “grandma” or “granny” cannot be used to address any old lady, the main options were “missus”, “ma'am” and “madam”. Although all of these are more formal than the source word, I chose the most informal of the three (but polite at the same time), “ma'am”.

^{xxxvii} I used the noun phrase “her crowd” here because I wanted to avoid writing “her people” – the phrase “our people” appears in the target text four times and refers to other members of the community the old lady is talking about. Therefore, I wanted to prevent a potential confusion and to make clear that this particular phrase does not refer to “other members of her community”, but to a group of people with whom she has something else in common (it is revealed afterwards that she has filled their heads with stories about the past and it is presumed they believe her; hence, they are “her crowd”).

^{xxxviii} This was one of the biggest issues I had with this translation; the source term is „kupa“ and the only information I was able to find was that it is another name for a volcanic cone. Of course, the ore in the mine cannot literally consist of volcanic cone, but I decided to use the term „cone“ for the following reasons: the old lady mentions that she never knew which ore they used to extract, she only remembers the term they used to use. Moreover, she describes how the extracted ore was actually formed in tiny pieces that the elders would carry far away and sell. She implies that these pieces made their village prosperous enough for them to become paranoid that other people would find out they owned something of such great value, prompting them to act weird outside their village in order to avoid contact with others. According to this, it is quite possible that the tiny pieces in question are actually diamonds - volcanic cones are obviously shaped like cones, which is also the shape of diamonds. Finally, I found the information that “volcanoes directly or indirectly produce or host deposits of (...) diamonds,...” (<http://volcano.oregonstate.edu/book/export/html/170>). All of the abovementioned factors have led me to conclude that the term „cone“ is the best choice (other options were „parent rock“ and „orebody“, which do not really fit with the old lady's descriptions as well as “cone”) for translating the source term “kupa”.

^{xxxix} The source text says „...a to su nosili kao glavno.“ In order to avoid repetition and be clearer (in English, both the people who sell the cones and the cones that are being sold are referred to as „they“ or „them“, unlike in Croatian), I decided to translate the Croatian pronoun „to“ as „these cones“, so the target text says: „but they were really trying to sell these cones.“

^{xl} The source text actually refers to “the kids' stories”, but I wrote “fairy tales” instead since “to believe in fairy tales” is a more common collocation in English language.

^{xli} Translation of Vitan Šaracen's name (and all his nicknames) was a group translation by all of us who had to translate it in our respective chapters. We agreed that it was impossible to preserve the word play with “V. Š. Pošta” and “Vaša Pošta”, so we decided to translate the former as “Mr. Mail” and the latter as Your Mail since, even if it loses the word play value, it still contains the element of weirdness, which remains the similarly intense in both languages. We also agreed to translate “Vitan Šaracen Pošta” as “Vitan Šaracen Mail”, so that “V. Š. Pošta” (Mr. Mail) can correspond to it as the shorter version of his full name.

^{xlii} Instead of translating this clause as „...he wished to continue“, I translated it as „...he decided to continue“ – my interpretation of what the narrator actually means, in Croatian and in this particular context by saying „...kad je poželio nastaviti“, is that the postman suddenly decided to say something more, meaning, he did not think about it, but acted on it. This is emphasized by the colon followed by the direct speech indicating he actually uttered these words instead of only feeling the need or wishing to utter them.

^{xliii} In the source text, Mr. Mail addresses Sobotka only as „inženjeru“. However, after consulting with a colleague who had a similar problem, we decided that the best solution would be to add the „Mr.“ in front of it, in order to emphasize that the noun is in vocative. Without it, the sentence would not make as much sense.

^{xliv} Before translating this phrase in Croatian (“iz reda”), I first had to guess what it was supposed to mean. Taking into account Nedra's psychedelically poetic style, the most likely meaning would be the opposite of

"okay" or "fine", since there is a word play on the Croatian phrase "u redu" (the preposition "u" means the opposite of "iz"). First, I wanted to use "out of order" (as the opposite of "in order"), but the slight shock value that the neologism has in the source text would, in that case, be lost, since it is not a neologism. It is also not usually used to describe a human being but a machine. This is why I eventually decided to go with the neologism "unfine".

^{xlv} In general, it is tricky to translate "eto" into English – every time it is used, the meaning is different depending on the context. In some other instances in this text, I have translated it as "there" and "there you go". In this case, I was not sure should I translate it as "here we go", "there she goes" or even "and she continues" since they all express resignation Sobotka feels while uttering it. "There she goes" conveys this resignation in the clearest way, referring specifically to Nedra.

^{xlvii} This is also a neologism; the writer himself has helped us, advising us how to handle it and explaining its meaning. Colleagues and I agreed to use „fother“, as Mr. Perišić suggested, although the first option was to use „pader“ (from „padre“ in Spanish, which we thought would be closer to the American audience instead of German or some other language). Instead, we used a „broken“ English word, which should be easier to recognize to the target audience.

^{xlviii} It was necessary not to translate, but to come up with some new words in the whole section where Nedra plays with the words „tobože“ and „tobog“. First I tried it with „pretend“ and the neologism „pretenderer“, but I realized that it is not only important that the words rhyme or that there is alliteration, but also that the two main words in this word play should at least have something to do with god and faking or pretending, so the word play should result in a neologism which should refer to fake god (or something along these lines). After searching through online rhyming dictionaries and the thesaurus, this was the closest I came to the abovementioned criteria, playing with the words "feign" and "reign" ("reigner").

^{xlix} I had many potential solutions for translating yet another neologism, „pisaoc“ – „writinger“, „writeur“, „writist“ and „writress“. I had trouble deciding between the second and the last one, but I finally decided to go with "writress" since it is the most playful of all the varieties, which fits well with Nedra's style of writing.

^{lx} I was in a dilemma here; I was not sure if I should translate "procijedi" as "barely managed to say" or "said through clenched teeth". The first alternative is possibly semantically closer to what is conveyed with the source text, but I decided to use the second one because it contributes stylistically to the rest of the text while conveying the core meaning of the source expression.

^l The predeterminer „Balkan“ was added in order to clearly convey the meaning; since the target audience is American, the first association they have to the phrase „folk music“ is most likely something very different from what the source audience call „folk glazba“. Although it is possible that, even with this predeterminer, the target readers may still not be aware of the details, like what this type of music sounds like exactly and which connotations it has in popular culture and the Balkan society in general, it is enough to at least make sure that readers know where the music comes from, geographically and culturally speaking.

^{ll} In the source text, the authors use two synonymous pairs of terms – "content" vs. "function/functional words" and "lexical" vs. "grammatical words". The interchangeable terms are used throughout the whole section of the text without any markers of their synonymy, one term in one sentence and its synonymous term in the next one, which could be a bit confusing for the readers. I had a dilemma concerning whether or not I should follow the way the terms are organized in the source text, translating the first pair as "punozačnice" and "nepunozačnice" and the second one as "samozačnice" and "suznačnice" (as it is made clear in the glossary) and sticking to their respective placings in the text. After thinking about the target readers and making the text as clear as possible for them, I first planned to use only the first pair of terms in the target language, which would help avoiding any potential confusion. However, I still wanted to offer the readers two pairs of terms, like the source text does. Therefore, in the first part of the section, where the terms are introduced and then used in the formula, I used the term "punozačnice" both for "content words" and "lexical words", while in the second part, where the author offers both terms for "function words" ("...to distinguish the lexical words [...] from grammatical/functional ones") I also used the two synonymous terms (writing "ili" instead of "/"), adding the synonymous term for "lexical words" in the translation in order to reach at least some balance in the somewhat chaotic string of terms that the source text contains in this section. Perhaps this would be considered as crossing the line of only "transferring" the text into the target language and entering into the zone of re-writing it, but since this is a functional text - a textbook or a guidebook - I think it is important to make such tiny changes if they can result in a clearer message to the target readers.

^{lvi} Since I was not able to find the translation of the source term “concordancer” (in some sources the original term is used, without any translation into the target language, e.g. <http://www.hnk.ffzg.hr/jthj/alati.htm>), I had to provide my own descriptive translation of the tool in question.

^{lvi} Although the book is intended as a guidebook for doing research in Translation Studies for students whose English is not the strongest suit, it would still not make sense to translate the excerpt from a corpus of English language. The meaning of cited words is not primary in this case – it serves only to illustrate how concordances work.

^{lvii} On the group forum, it was agreed that we would use Latin abbreviations wherever possible. For further explanation, see Endnote viii.

^{lviii} Since the recommended book is written by a group of authors, it was not possible to construct a sentence in Croatian where “Woods et al.” would be incorporated into the sentence outside of the brackets.

^{lvix} The term „research paper“ by itself is not problematic since it would be translated into Croatian as „znanstveni rad“; however, the phrase “final research paper” is a bit problematic since it can refer both to a paper students need to turn in at the end of a semester in order to successfully pass a course (<http://seattlecentral.edu/faculty/cruiz/Syllabus-English102-Spg07-6pm.doc>) and to a final paper that needs to be written in order to graduate from a certain level of higher education (<https://www.concordia.ca/artsci/philosophy/programs/graduate/masters-philosophy/major-research-paper.html>). According to the introduction of this book, as well as the one in *The Craft of Research* (the book on which this chapter „draws heavily“), I concluded that the problematic term should lean more towards the first meaning cited above, since both books are intended not only for writing theses but also for doing any type of research. With that in mind, the first meaning should perhaps be preferred since it widens the criteria for the aimed audience of this chapter instead of narrowing it only to those who are finishing their graduate or postgraduate education. This is why I decided to translate the term as “završni seminarski rad na kolegiju”; “završni rad” would refer to the paper necessary to finish an undergraduate education in Croatia, as would “završni seminarski rad” (although this usage is not as common, it should not be ignored - <https://www.pmf.unizg.hr/biol/obavijesti?@=1i6cq>). For this reason I thought it was necessary to add the phrase “na kolegiju”.

^{lvx} Since there is a fixed phrase in Croatian used in references when we refer to one source via another one, I used the said phrase instead of directly translating the phrase as something along the lines of “kao što je navedeno u”. For this, I used Janović's *Citiranje, parafraziranje i upućivanje na izvore u akademskim radovima*.

^{lvxi} As I have already written in Endnote iv, it was agreed on the forum to use the Latin abbreviations; it is possible to use Croatian equivalents of some of them (for instance, “i dr.” instead of “et al.” or “nav. dj.” instead of “op. cit.”), but since some of the abbreviations can only be used in Latin and there are no equivalents which are normally used in the target language, we decided to use Latin abbreviations in order to be as consistent as possible. (Moreover, Latin abbreviations are commonly and standardly used in target-language research papers anyway.)

^{lvxii} This is another instance where I have used Janović's *Citiranje, parafraziranje i upućivanje na izvore u akademskim radovima* as the main resource. The source text mentions *List of References* as the title of the specific section before providing another name for it in the brackets. I slightly changed the original structure, again, for the benefit of the target readers who will use the target text as a practical guide and not purely for their enjoyment – first I mentioned the list not as a capitalized title of the section but only as a common name for this particular part of a research paper, after which I put the most commonly used titles of the same section (therefore, they are capitalized) in the brackets. It is hardly a big or even noticeable shift, but I believe it is nevertheless a more coherent way of introducing and explaining what is the list of references.

^{lvxiii} I was not able to find this term in the target language. However, I assessed that the term was widespread and common enough in the target culture, especially among the aimed target audience (mostly students who are likely familiar with this source term), that it would be acceptable to leave it in the source language and put it in italics. Furthermore, in an almost unlikely event that some of the target readers are students who have never written a research paper or report and have never heard of the term *block quote*, I decided to add a short remark adding very brief, general information about this type of quotation that is not otherwise provided in the original text.

^{lvxiv} The second part of this title in the source text contains a word play („KISS and Tell“) – KISS is an acronym referring to the „Keep It Short and Simple“ principle while „tell“ refers to the advice that the authors give which

says that not only does the author of the paper write about their research but also tells the readers „a story of an intellectual journey“. After consulting with the colleague whose part of the text also contains this acronym, I decided to use the phrase „kratko i jasno“ in the title – I did not think that the meaning of the idiom „kiss and tell“ was of any importance in this case (other than being an effective stylistic addition) and therefore it was not a priority to transfer it into the target language. Instead, it was more important to convey the meaning of the acronym (i.e. the principle). „Neka bude kratko i jasno“ does precisely that; moreover, it contains a short and somewhat snappy collocative element, thus not departing too much away from the overall effect the source title has.