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Redaktura strojnih prijevoda uz pristup izvorniku i bez pristupa izvorniku

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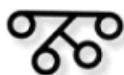
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Post-editing of machine translation output with and without source text

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Part One: Research paper

Post-editing of machine translation output with and without source text

Abstract

Post-editing of machine translation output is a practice which aims to speed up translation production and distribution of information. There is still no consensus regarding the question of whether post-editors should have access to the source text of the translations they are post-editing. The aim of this paper was to see how access to source text influences post-editors' quality of work and their speed, which is directly related to productivity. An experiment was conducted among 22 graduate students of English, who post-edited two translations about the European Union produced by Google Translate. The subjects were divided into two groups and each had access to the source text for only one of the translations. In the experiment, it was measured how long it took to post-edit the texts and how many errors in the MT output the subjects were able to correct. The errors were analysed and divided into categories in order to get a more precise picture. Contrary to expectations, access to source text was found not to have significant impact on speed. As expected, it did have an impact on the quality of the final translation.

Keywords: post-editing of machine translation output, source text, error analysis, productivity, speed, quality

Sažetak

Redaktura strojnih prijevoda postupak je koji se provodi s ciljem ubrzanja prevođenja i prijenosa informacija. Stručnjaci se još ne slažu trebaju li redaktori imati pristup izvorniku prijevoda koji revidiraju. Cilj je ovog rada istražiti kako pristup izvorniku utječe na kvalitetu rada redaktora te na njihovu brzinu, koja je izravno povezana s produktivnošću. Provedeno je istraživanje među 22 studenta diplomskog studija engleskog jezika koji su revidirali dva prijevoda o Europskoj uniji prevedena alatom *Google Translate*. Ispitanici su bili podijeljeni u dvije skupine, a svaka je imala pristup izvorniku samo za jedan prijevod. U istraživanju je mjereno trajanje redakture strojnih prijevoda te količina pogrešaka u strojnim prijevodima koje su ispitanici uspjeli ispraviti. Pogreške su analizirane i podijeljene u kategorije kako bi

rezultati bili jasniji. Suprotno očekivanjima, ustanovljeno je da pristup izvorniku nije značajno utjecao na brzinu. Kao što je očekivano, utjecao je na kvalitetu završnog prijevoda.

Ključne riječi: redaktura strojnog prijevoda, izvornik, analiza pogrešaka, produktivnost, brzina, kvaliteta

1. Introduction

Machine translation (MT) systems have been available to translators for 60 years, but they still cannot produce perfect translations. This is the reason why people are still apprehensive when it comes to using such systems. The development of machine translation systems has introduced a practice called post-editing of machine translation output whereby a machine translates the text and the translator (post-editor) revises the translation. This paper will explore that practice, more specifically the issue of whether the post-editor should have access to the source text (ST) when post-editing a translation. The research questions were based on the following statement by Rico and Torrejón (2012: 168): "In the translation industry, the question of whether the post-editor should get access to the source text is still under consideration as in some contexts it is deemed as a barrier to reaching optimal productivity."

Just like any other industry, the translation industry aims to produce as much content as possible in the shortest amount of time and with suitable quality. It is therefore important that the post-editor does not waste too much time going back to the source text. On the other hand, MT can sometimes be impossible to understand without access to source text, which makes it impossible to post-edit such a translation. The aim of this paper is therefore to explore to what extent having access to the source text influences the quality of the post-edited translation, that is, the final translation, and the time that post-editors need to do their job.

The paper begins with an overview of the practices and concepts which were important for choosing the research questions. After that, the hypotheses and the methodology will be explained and, finally, the results will be presented. In the conclusion, some ideas for further research are outlined.

2. Machine translation

Machine translation is the process of translating a text from one natural language into another by a computer, without any human involvement. The development of machine translation and MT systems began in the 1930s and it has continued until today. Early machine translation systems produced translations using only bilingual dictionaries and paid little or no attention to syntax. In the 1980s advanced technology enabled machine translation systems to analyse sentences with regard to syntax, morphology, and even semantics (Dovedan, Seljan and Vučković 2002). At that time, MT systems were primarily developed by governments for military and diplomatic purposes. The US Air Force used the Systran system for translating important documents from Russian, and the European Commission used the same system for translations from French. In the 1990s, MT systems were gradually introduced into the commercial sector, mostly for translating all types of manuals into as many languages as possible. The same decade brought about an increased use of MT systems on personal computers, and in 1997 LANT launched the first online machine translation system intended for translating e-mails and webpages. Since then, machine translation systems have constantly been developed and updated (Hutchins 1999).

2.1. Approaches to machine translation

According to the *Systransoft* (2014) webpage, there are three major approaches to machine translation:

1) rule-based – such machine translation systems use built-in linguistic rules and a great number of bilingual dictionaries to create translations. They analyse the sentences of the source text, after which they transfer their grammatical structures into the target language. They usually offer greater quality of translation but they have high initial and maintenance costs;

2) statistical – these machine translation systems generate translations using statistical models based on corpora that consist of translations done by human translators. They analyse the texts from the corpora, interpret the connections and offer solutions. Initial costs for such systems are low, but they require large multilingual corpora, extensive hardware and excellent programmers' knowledge in order to provide good-quality solutions;

3) example-based – these machine translation systems also contain corpora, but in their case source text sentences and sentence elements are compared to sentences from the

corpora, and translations are created based on existing sentences with similar elements (Duh 2005).

Each approach has some advantages and disadvantages, and there is still no system which can consistently produce high quality translations in any field.

Some machine translation systems use sublanguages, which Luckhardt (1991: 306) claims are good "for solving some of the notorious problems in machine translation such as disambiguation and selection of target language equivalents". Sublanguages are essentially natural languages with adaptations and limitations applied to grammar, vocabulary, syntax and semantics, which then facilitate machine translation of texts written in those languages. Translations produced in this way are of higher quality (they are up to 95 % correct) than translations from ordinary languages, but they do require some post-editing (Seljan 2000: 17). According to Luckhardt (1991: 308), sublanguages can be best applied when there is a good terminological database for the field in question and when there is a significant amount of similar texts for translation from a specific field.

2.2. Machine translation vs. human translation

Machine translation software and systems have advantages over traditional, fully human translation, but they also have numerous disadvantages. They are faster and they can be reliable, depending on the type of text they are translating. On the other hand, most of them are still very expensive, which makes them unavailable to individuals, while the quality of translation depends on the language pair in question (Hutchins 1999). Free online machine translation systems are an alternative which is available to anyone, but the quality of their translations is still too low to be used commercially without human post-editing. According to Hutchins' statement from 2001, which is still valid today, "all current commercial and operational [MT] systems produce output which must be edited (revised) if it is to attain publishable quality. Only if rough translations are acceptable can the output of MT systems be left unrevised." Since the first steps in developing machine translation systems, the ultimate goal has been to get a system capable of producing fully automated high-quality translation (better known as FAHQT), but Krings and Koby (2001: 15) think that this dream is "just as difficult to achieve today as it was in the 1960s". Whatever the case may be, it is certain that machine translation systems still depend heavily on human translators and other language experts.

2.3. Google Translate

Provided by Google Inc., Google Translate is a multilingual online machine translation system. It appeared in 2006 and at first it could only translate between English, Arabic, German, French and Spanish, while at this moment it can translate between 80 different languages, using English as the pivot language if necessary (Google 2014). Research has shown that the system works best with translations from French and Italian into English, and it generally provides very good translations from all languages of the European Union into English. The reason for this is most probably the fact that its corpus contains all the documents that the EU has published, which is an excellent base for providing good-quality translations (Wikipedia 2014).

The system translates using a statistical approach and it was based on Systran until 2007, when Google introduced their own translation service. Like any other statistical machine translation system, Google Translate uses a corpus which "includes all the paper put out since 1957 by the EU in two dozen languages, everything the UN and its agencies have ever done in writing in six official languages, and huge amounts of other material" (Bellos 2011). Apart from using the corpus, Google Translate welcomes user feedback on its translations. When it offers a translation, users can change whatever they think is necessary and submit the "post-edited" translation back to Google. The system will then use the feedback in similar future translations. In effect, Google Translate uses millions of documents translated by humans in order to provide fast and free translations to whoever needs them.

In addition to the machine translation service, Google offers what it calls a "translator toolkit", which includes a translation memory system, term base system and a tool for translating websites. Furthermore, it offers translator applications for smartphones with an optical character recognition option which enables them to translate text in photographs taken with the phone. It is a user-friendly tool which can help Internet users understand at least the gist of foreign language websites and texts instantly.

3. Post-editing of machine translation output

The term post-editing refers to the practice of revising translations that have been produced by a machine translation system. Machine translations are mostly considered to be unfinished, which is why this practice evolved (Allen 2003: 297-8). Post-editing as a profession was first mentioned by Vasconcellos and León (1985), after which it was recognised and it became a common term. Allen (2003: 297) describes a post editor as a person whose task is "to edit, modify and/or correct pre-translated text that has been processed by an MT system from a source language into (a) target language(s)." According to TAUS (2006), post-editing "involves linguistic more than subject area skills and is performed best by alert translators, familiar with machine output, working in a standard translation environment." Other scholars agree on the issue of the qualifications of a post-editor. For example, Krings and Koby (2001: 12) say that "the post-editor must be a translator [because] only a translator can judge the accuracy of a translation." They further say that a post-editor needs "linguistic, technical and problem-solving skills" (2001: 16), while Rico and Torrejón (2012: 169) use the terms linguistic skills, instrumental competence, and core competences. Regardless of different terminology, it is clear that they agree on the competences a good post-editor should have in order to produce maximum output of desired quality. In 1985, Vasconcellos and León (1985: 122) reported that such a post-editor can produce 4,000–10,000 words of translation a day, which is two to three times more than the average output of a human translator. This question has been studied more recently as well. Thus Thicke (2011: 39) found that an average post-editor can produce 5,600 words of translation a day (compared to an average human translator who produces 2,500 words a day), while Flournoy and Duran (2009) found that post-editors can produce the benchmark 2,500 words a day in as much as two hours, which would make them four times faster than human translators. From this data it is clear that the productivity of post-editors makes post-editing of MT output a much better option whenever such translations would satisfy the users' needs.

According to Allen (2003), there are two main reasons for using machine translation in combination with post-editing. The first is increased focus on globalisation, which primarily refers to corporations and smaller companies. They can no longer rely on only one language in doing business because that way they would not be as successful as possible. Since human translation is sometimes too slow for their needs, they use post-editing of MT output in order to be able to publish information in as many languages as possible in the shortest amount of time. The second reason is the fact that some texts and documents do not have to be translated

perfectly, which is why a rough translation is often enough. Sometimes users only need to see what the text is about or what the main information in the text is, and machine translation output with some or no post-editing serves that purpose well. Since there are free online machine translation systems, this can now be done quickly and easily without having to pay human translators.

The extent of post-editing of MT output can be very different depending on the purpose of a translation. Doherty and Gaspari (2013, emphasis in the original) say that post-editing serves different needs than revision of human translation and that "the aim of [post-editing] is to improve the output, not necessarily to make it perfect." Vasconcellos (1987) states that "with MT postediting, the focus is on adjusting the machine output so that it reflects as accurately as possible the meaning of the original text." In line with this, according to most authors (e.g. Allen 2003; Krings and Koby 2001) there are three types of post-editors' interventions: no post-editing, minimum post-editing and full post-editing. The approach is chosen on a case-by-case basis depending on the users' needs. For example, MT output is not post-edited at all when a user needs only the gist of a given text, while full post-editing is chosen when a translation is intended for publication for a wide audience. Minimum post-editing is most commonly used because that way the most important errors are corrected, but the post-editor does not spend too much time fine-tuning the translation (Allen 2003: 302-6).

Every post-editor should receive clear guidelines in order to do their job the best they can and to satisfy the clients' needs. Many authors report on post-editing guidelines or give some of their own (e. g. Allen 2003; Krings and Koby 2001; Rico and Torrejón 2012). From their work it is easy to see that there is no common set of guidelines which could apply to all translations and users. Allen (2003: 307-311) gives several examples of instructions for post-editors from corporations and institutions. Post-editors at General Motors use the SAE J2450 standard metric for translation quality which provides seven categories and two subcategories of errors by order of priority. On the other hand, post-editors at the European Commission Translation Service get their instructions in the form of "dos" and "don'ts". Since these are only guidelines, efficient post-editing training is of utmost importance in order to get translations which correspond to the guidelines and to achieve the highest possible productivity.

When discussing post-editing, it is important to note the comparisons of machine translation output with fully human translations. Bellos (2011) commented on the translations made by Google Translate, but this can apply to all machine translation systems:

Of course, [Google Translate] may also produce nonsense. However, the kind of nonsense a translation machine produces is usually less dangerous than human-sourced bloopers. You can usually see instantly when GT has failed to get it right, because the output makes no sense, and so you disregard it. […] Human translators, on the other hand, produce characteristically fluent and meaningful output, and you really can't tell if they are wrong unless you also understand the source – in which case you don't need the translation at all.

Similar claims have been made by other authors with regard to revision and post-editing (e.g. Krings and Koby 2001). They say that misunderstandings of human translators can influence the whole text and ultimately lead to a completely incorrect translation, with the possibility of a reviser never noticing the errors and correcting them. In MT output, errors are more local and, while certain errors may be repeated several times in a translation, they are easier to spot and thus they are more often successfully corrected.

Regarding the best conditions for post-editing, Hutchins (2001) claims that "it is now widely accepted that MT proper works best in domain-specific and controlled environments", and other authors agree with this (Allen 2003; Torrejón and Rico 2002). Those environments are adapted to the way an MT system "thinks" and source texts are written in a way which makes them easiest to translate well. Krings and Koby (2001: 5) suggest three conditions that texts need to fulfil so that MT systems could produce high-quality output: they should be restricted to a specific domain of knowledge, they should conform to a formal syntax and semantics, and the MT system should be adapted to that domain and language. The language used in such situations is called controlled language. According to Torrejón and Rico (2002: 108), controlled languages "improve the readability of the documents by imposing clear and direct writing, they reduce syntactic and lexical ambiguities by applying grammatical and lexical constraints, and they also increase the translatability of the text, making it amenable to MT". The primary purpose of those languages is to be as consistent and as clear as possible, so that an MT system could achieve the highest possible quality. Torrejón and Rico (2001) give some examples of well-known controlled languages: AECMA Simplified English, which was one of the first, Boeing Technical English, and Controlled Automotive Service Language, among others.

As concluded above, machine translation systems and post-editing are mostly used by corporations, companies, institutions and services which can employ controlled languages and which can finance such systems. Examples of such users are the European Commission, the

Pan American Health Organization, the US Air Force, Caterpillar Inc., General Motors, and companies that deal with language localisation in general (Krings and Koby 2001; Allen 2003; Vasconcellos and León 1985, among others). All of them have been using the services of post-editors for more than 20 years for different types of translations and with different views on how the final translation should look. One of the younger users of machine translation is the European Patent Office, which has cooperated with Google and developed "a translation service optimised for patent documents" (European Patent Office 2013). The system is called "Patent Translate" and it can translate between English and 31 other languages, and between French and German and 27 other languages. Users looking for patent documents in other languages can use the system to search through patent databases and the system gives them instant translations of the patent documents. This system can produce good machine translation output because of the fact that patents are very similar and consistent documents, which can then be translated well by a machine. All of these are environments in which MT systems can produce output of decent quality and thus enable post-editors to work quickly and be as productive as possible. The goal of the MT industry is to achieve this in as many fields as possible and for as many languages as possible, but to simultaneously reduce the costs of maintaining and improving MT systems. It remains to see if, or maybe when, this goal will be achieved.

4. Research design

The following chapter will present the research that was conducted. It will begin with the aims of the research and the hypotheses, which were formed based on previous research. After that, it will present the methodology of the research, including subchapters about the test subjects, the texts that were used, the description of the experiment, and the details about the analysis of data obtained through the experiment.

4.1. Aims and hypotheses

As quoted above, Rico and Torrejón (2012: 168) conclude that there is still significant debate regarding the question of whether to provide post-editors with access to the source text of the machine translation that they are editing because it is feared that this might negatively influence their productivity. Krings (in Krings and Koby 2001) conducted a study which examined that issue using translations from English into German made by SYSTRAN and translations from German into English made by METAL machine translation system. He had test subjects who rated the raw MT output and the final translations sentence by sentence on a scale from 1 to 5 (applying whatever criteria they thought were the best). In the second part, he quantified the errors in the MT output and analysed how many of those errors were corrected by post-editors who did not have access to source texts. All of this was done using a think aloud protocol, and the results showed that "four-fifths [(79%)] of all machine translation errors could thus be repaired, even without the availability of a source text" (2001: 273). Ratings for most post-edited sentences were higher, and only several were rated lower than the original machine-translated sentences. However, the ratings were still very low for those sentences which were translated poorly in the first place. Krings' study showed that it is possible to recognize and correct most errors in MT output without having access to the source text, but it also showed that the 20% of the errors which were *not* corrected proved to be very problematic and often could not be detected in any way (2001: 273)

Krings only wanted to see if decent post-editing was possible without having access to the source text and he studied only those translations which were made under such conditions. He did not make a comparison to translations produced with access to the source text. Furthermore, he did not measure the time necessary for post-editing, which means that he could not make any claims as to the differences in productivity between the two methods. This is precisely what the present study aims to do. The goal is to explore the differences in quality between translations post-edited with access to the source text and those without

access to the source text. In addition, the study sets out to examine the time difference between the two conditions in order to determine whether access to source text during post-editing spells lower productivity.

Based on Rico and Torrejón's (2012: 168) statement that having access to the source text might negatively influence post-editors' productivity, it was expected that post-editing without the source text would be faster. On the other hand, there are reasons to fear that without access to the ST post-editors may have problems comprehending sections of MT output if the meaning is severely distorted. For this reason, the following hypotheses were formulated:

Hypothesis 1: Post-editors work faster when they do not have access to the source text, i.e. their productivity is higher in such conditions;

Hypothesis 2: The quality of the final translation – post-edited MT output – produced without access to the source text is poorer than the quality of MT output post-edited with access to the source text. This means that, without access to the source text, fewer errors made by the machine are detected, or even that new errors are introduced due to comprehension problems.

4.2. Methodology

4.2.1. Subjects and environment

The study was conducted in the form of an experiment that involved twenty-two subjects who were all graduate students taking the Translation Track in the Department of English at the University of Zagreb. At the time of the experiment, they had all taken at least three translation courses in which they had worked regularly on translation projects from English into Croatian and vice-versa. For most of them, one of those courses had been on translation for the European Union institutions, which means they were familiar with the subject matter. All of the subjects' L1 was Croatian, while their L2 was English, and they were all approximately the same age and had similar education backgrounds.

The experiment was conducted in a neutral environment in a computer laboratory. The subjects worked on desktop computers using MS Office 2010. It was impossible for all the subjects to be there at the same time, so two sessions were organized, five days apart from each other. This problem was explained to the subjects and they were asked not to tell their colleagues who were not there anything about the experiment, which they agreed to do.

4.2.2. Texts

The texts that the subjects had to post-edit were about the European Union and its functioning. The Croatian source text (see Appendix A) was from *Entereurope*, a Croatian website which provided information before the country's accession to the European Union in July 2013. The English source text (see Appendix B) was selected from the European Union's official Europa server and it was about decision-making in the EU. The texts were comparable in length (the Croatian text had 113 words, and the English text had 127 words), in the number of errors present in Google Translate translations of the texts (the translation into English had 22, while the translation into Croatian had 29 errors), and in the topic they dealt with. The MT output that had to be post-edited comprised translations of those texts made by Google Translate (see Appendices A and B). Appendices A and B also include reference translations, which are post-edited GT translations of the given texts. The reference translations are the two best post-edited translations produced by the test subjects, with all the remaining errors corrected.

4.2.3. Experiment

The subjects were divided into two groups – Group A and Group B. Before they arrived, the documents they would have to work with were saved on the computers in the laboratory. Each of the subjects received a sheet with detailed instructions. They were not aware of what they would have to do before the experiment itself. When they arrived, they were asked to read the instructions carefully, then the instructions were repeated orally, and finally they got the chance to ask questions. They were instructed to change anything they thought was necessary in the translations, but without any help from print dictionaries or the Internet. The texts they had to post-edit were specifically chosen to cover a topic which the subjects were familiar with so that they would not have any problems understanding and post-editing them without using any resources.

Each of the subjects received two documents – the first one contained the translation from Croatian (HR) into English (EN) (Translation 1), while the second one contained the EN → HR translation (Translation 2). Each group had access to the source text for only one of the translations – Group A had it for Translation 1, while Group B had it for Translation 2. The order of the tasks was reversed in order to counter the "retest effect". The division of tasks is shown in Figure 1. The subjects worked in MS Word using the Track Changes feature. Since

they had all done translation tasks during their studies, they were familiar with the feature and they knew how to use it.

The subjects were instructed to turn on Track Changes, write "START" at the beginning of the documents as soon as they opened them, and write "END" at the end of the documents just before closing them after finishing their work. This was deemed to be the easiest way to measure the time it took to complete the tasks as each change applied with Track Changes leaves a timestamp. When the subjects had completed each task, they saved the final translations under codes and the documents were collected. This process was repeated in the second session and there were no problems in either of the two sessions.

Translation 1 (HR → EN)   Translation 2 (EN → HR)

with ST   without ST   with ST   without ST

Group B

Group A
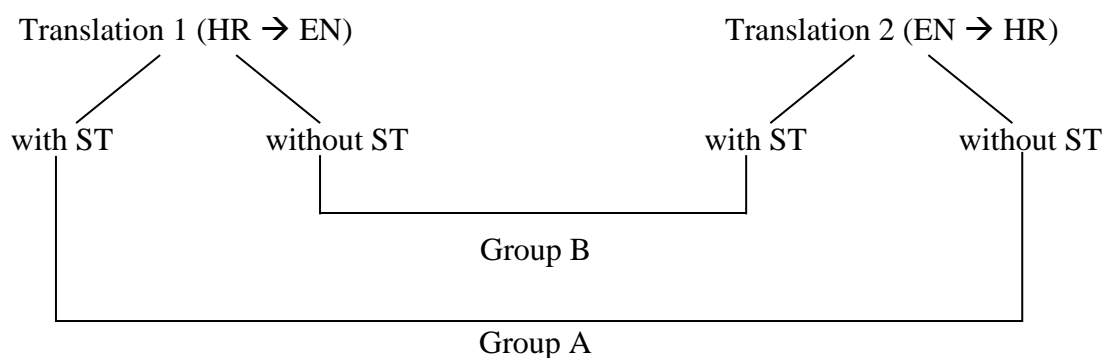
Figure 1: Division of tasks

4.3. Data analysis

The data obtained from the experiment was in the form of forty-four MS Word documents, two per subject. This is not a large sample, but it should show general trends regarding the research questions which are explored in this study. Since the subjects used the Track Changes feature, every change they made was marked within the text and time-stamped, so we know what they changed and when exactly they did that. In order to test the first hypothesis, the first set of data that was analysed was the time the subjects needed to post-edit the MT output. The data were quantified by simple calculation because the subjects marked when they started and finished working.

The second set of data was more difficult to analyse. The criterion which the second hypothesis was based on was the amount of errors that were corrected in the MT output. In order to compare this data, it was necessary to analyse all forty-four documents and quantify the errors which were corrected, the errors which went undetected, and possibly the errors

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introduced by the post-editors. The errors that were quantified did not regard style because that is hard to estimate, but they regarded different linguistic problems. In his study, Krings (Krings and Koby 2001: 267) divided the errors in post-edited translations into eleven categories, but some of them could not be applied to the MT output used in this study and some were too narrow for this situation. They were therefore adapted to six categories, with the addition of errors on the textual level, as used by Pavlović (2007: 83-4). The resulting categories were as follows:

1. Textual errors – errors on the level of the text (changes in sentence boundaries, deictic words and other devices providing cohesion among the sentences);
2. Semantic errors – errors in interpreting and translating meaning;
3. Lexical errors – wrong choice of words and parts of speech;
4. Syntactic errors – errors in establishing proper relations on the level of the sentence;
5. Morphological errors – errors in word formation;
6. Orthographical errors – errors in spelling, punctuation and capitalization;
7. Others – missing words, unnecessarily added words, typographical errors.

These categories were chosen with the aim of covering all the errors that Google Translate made and all the errors that the post-editors might have made during their work. Examples of errors from each category can be found in Table 1 (ST elements, GT elements, literal translations of errors in GT elements in square brackets and reference translations and reference translations, REF).

Table 1: Examples of error types

Error Type	Example
Textual	ST: U veljači **2002. godine Europska** je unija sazvala međuvladinu konvenciju… GT: In February **2002. The** European Union has convened an intergovernmental convention… [U veljači **2002. (sentence break) Europska** je unija sazvala međuvladinu konvenciju…] REF: In February **2002, the** European Union...

Semantic	ST: … correspond to the needs of **those most concerned**…
	GT: … odgovaraju potrebama **onih koji najviše brine**…
	[…correspond to the needs of **those which worry the most**…]
	REF: ... odgovaraju potrebama **onih kojih se najviše tiču**...
Lexical	ST: … it **assesses** the potential economic, social and environmental consequences…
	GT: … **ocjenjuje** potencijalne gospodarske, socijalne i ekološke posljedice…
	[… it **rates** the potential economic, social and environmental consequences…]
	REF: ... **procjenjuje** potencijalne gospodarske, socijalne i ekološke posljedice…
Syntactic	ST: Konvencija **je tijekom jednoipolgodišnjeg rada**…
	GT: Convention **is over one and a half of work**…
	[Konvencija **je tijekom jednog i pol rada**…]
	REF: **Over the course of a year and a half,** the Convention...
Morphological	ST: **Groups of experts** give advice on technical issues.
	GT: **Grupe stručnjaci** daju savjete o tehničkim pitanjima.
	[**Groups experts** give advice on technical issues.]
	REF: **Skupine stručnjaka** daju savjete o tehničkim pitanjima.
Orthographical	ST: Before the **Commission** proposes…
	GT: Prije **komisija** predlaže…
	[Before the **commission** proposes…]
	REF: Prije nego što **Komisija** predloži...

Other	ST: … to deal with an issue at national **rather than EU level**.
	GT: … da se bave nekom pitanju, na nacionalnoj razini, **a ne EU**.
	[… to deal with an issue, at national level, **rather than the EU**.]
	REF: ... da se nekim pitanjem bave na nacionalnoj razini, **a ne na razini EU-a**.

The data obtained through this analysis helped to determine how successful both groups of post-editors were in correcting the errors made by Google Translate, as well as to examine the differences between the corrections of those post-editors who had access to the source text and those who did not. The results were quantified in terms of total values and mean values in order to see the exact relations between them.

5. Findings

5.1. Hypothesis 1 – duration of post-editing

The first hypothesis had to do with the time that the subjects needed for post-editing. The post-editing was expected to be faster when the post-editors worked only with the MT output without access to the source text. Table 2 shows how much time each subject needed for post-editing the first and second translation.

Table 2: Duration of post-editing (minutes)

	Translation 1 (HR → EN)		Translation 2 (EN → HR)	
Condition Subject	With ST (Group A)	Without ST (Group B)	With ST (Group B)	Without ST (Group A)
Subject 1	12	12	15	7
Subject 2	15	15	11	13
Subject 3	22	22	12	11
Subject 4	11	18	11	9
Subject 5	16	17	13	12
Subject 6	17	19	16	10
Subject 7	25	12	10	13
Subject 8	23	20	14	16
Subject 9	7	14	8	15
Subject 10	14	16	11	15
Subject 11	14	15	17	10
Total	176	180	138	131
Mean	**16**	**16.36**	**12.54**	**11.9**

As it is visible from the results provided above, although post-editing times vary considerably between different subjects, total times per group and text are very similar, as are the mean values. In both translations, subjects from Group A were slightly quicker on average – in Translation 1 they were quicker by 0.36 of a minute, that is, 21.6 seconds (which is a 2.25% difference), while in Translation 2 they were quicker by 0.64 of a minute, that is, 38.4 seconds (which is a 5.38% difference). The results also show that the subjects were almost

25% quicker when they were post-editing translations into Croatian, which is their mother tongue.

The results obtained from the experiment correspond to the hypothesis that the subjects without the source text would be faster only for Translation 2, but in both cases the mean values are very close. For this reason, it would be far-fetched to say that either option was really quicker and that the hypothesis has been confirmed or refuted. Figures 2 and 3 below further illustrate the results obtained for Hypothesis 1, showing how small the differences are between the two groups in both cases.
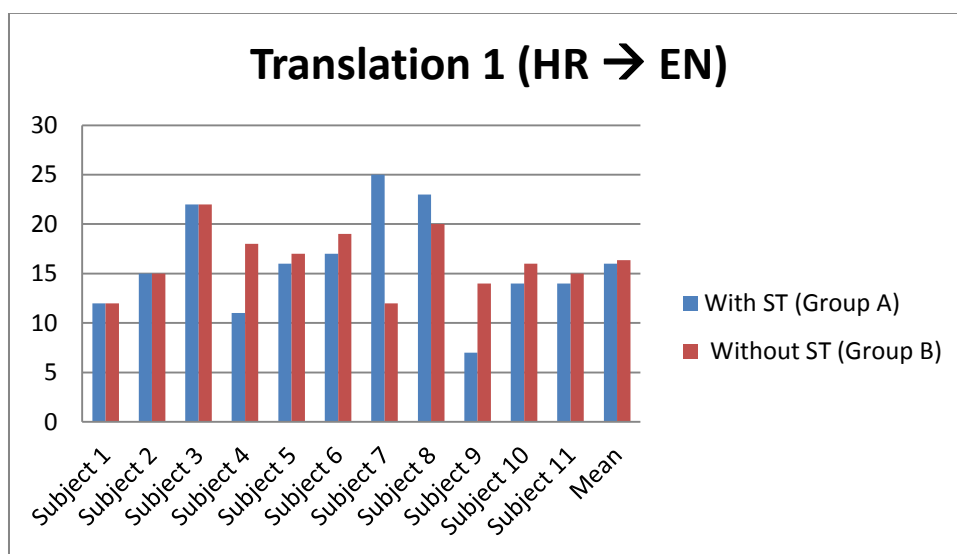

Figure 2: Duration of post-editing for Translation 1
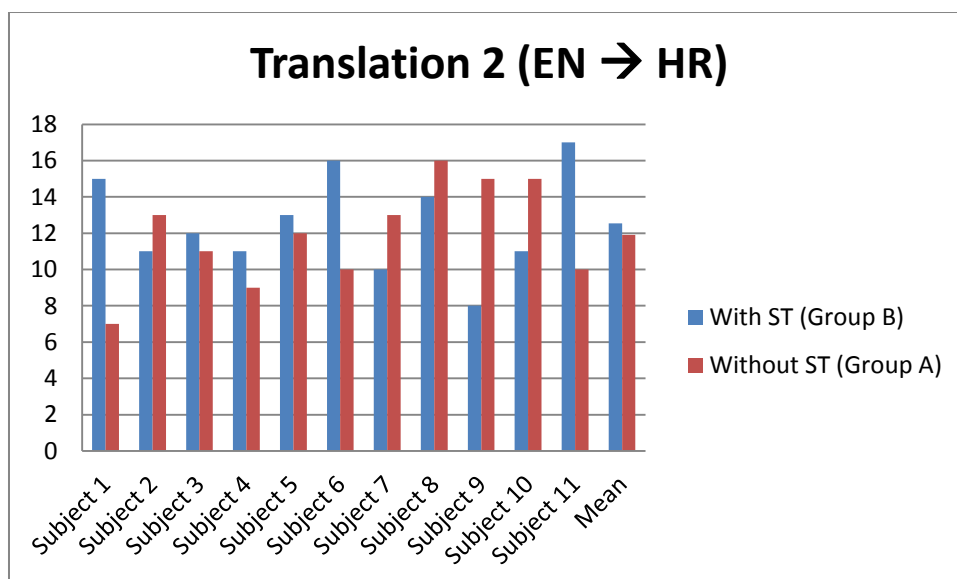
Figure 3: Duration of post-editing for Translation 2

5.2. Hypothesis 2 – quality of final translations for Translation 1 (HR → EN)

The second hypothesis had to do with the quality of final translations. The quality was assessed by comparing the number and types of errors in the Google Translate machine translation output to the number and types of errors undetected or added by the post-editors. The tables below show the overall number of errors in the MT output and the number of errors that were still present (or new errors introduced) in the post-edited translations of every subject. In this way it was possible to see how successful the subjects were in correcting the errors in the MT output and whether having access to the source text had an impact on their work. Error analysis for Translation 1 will be presented first. The results for both groups are shown in Tables 3 and 4. Subjects' mean values that are larger than the number of errors in the MT output are presented in bold.

Table 3: Error analysis for Translation 1 (HR → EN), Group A, with ST

Subject	**Type of error**							**Total**
	Textual	Semantic	Lexical	Syntactic	Morphological	Orthographical	Other	
MT output	1	2	2	6	6	2	3	22
Subject 1	/	/	1	1	1	1	3	7
Subject 2	/	/	3	4	2	1	/	10
Subject 3	/	/	2	2	5	/	3	12
Subject 4	/	/	2	2	3	5	1	13
Subject 5	/	/	4	2	2	2	2	12
Subject 6	1	1	2	6	1	2	2	15
Subject 7	/	/	3	5	1	2	1	12
Subject 8	/	1	3	3	2	1	1	11
Subject 9	/	1	3	5	3	1	2	15
Subject 10	/	/	2	5	1	/	/	8
Subject 11	/	/	2	1	1	3	2	9
Total (subjects)	1	3	27	36	22	18	17	124
Mean (subjects)	0.09	0.27	**2.45**	3.27	2	1.63	1.54	11.27

Table 4: Error analysis for Translation 1 (HR → EN), Group B, without ST

Subject	Type of error							
	Textual	Semantic	Lexical	Syntactic	Morphological	Orthographical	Other	Total
MT output	1	2	2	6	6	2	3	22
Subject 1	/	4	4	1	2	2	1	14
Subject 2	1	2	3	3	2	5	4	20
Subject 3	/	7	3	1	/	5	1	17
Subject 4	/	5	2	3	1	1	/	12
Subject 5	/	5	4	3	1	5	2	20
Subject 6	/	2	3	1	/	2	3	11
Subject 7	/	2	3	5	2	2	2	16
Subject 8	1	4	2	4	/	/	3	14
Subject 9	/	3	2	3	2	/	1	11
Subject 10	/	2	4	2	2	1	/	11
Subject 11	/	3	2	6	/	2	1	14
Total (subjects)	2	39	32	32	12	25	18	160
Mean (subjects)	0.18	**3.54**	**2.9**	2.9	1.09	**2.27**	1.63	14.54

The results above show that the subjects from Group A, who had access to the source text for Translation 1, were more successful in correcting the errors in the machine translation output. On average, their final translations had 3.27, or 29%, errors less (11.27 vs. 14.54) than the translations post-edited by Group B, who worked without access to the source text. Compared to the number of errors in the MT output, Group A had 49% less errors (11.27 vs. 22), while Group B had 34% less errors (14.54 vs. 22). Figure 4 below further illustrates these results, comparing the number of errors per subject, the Group means and the number of errors in the MT output.
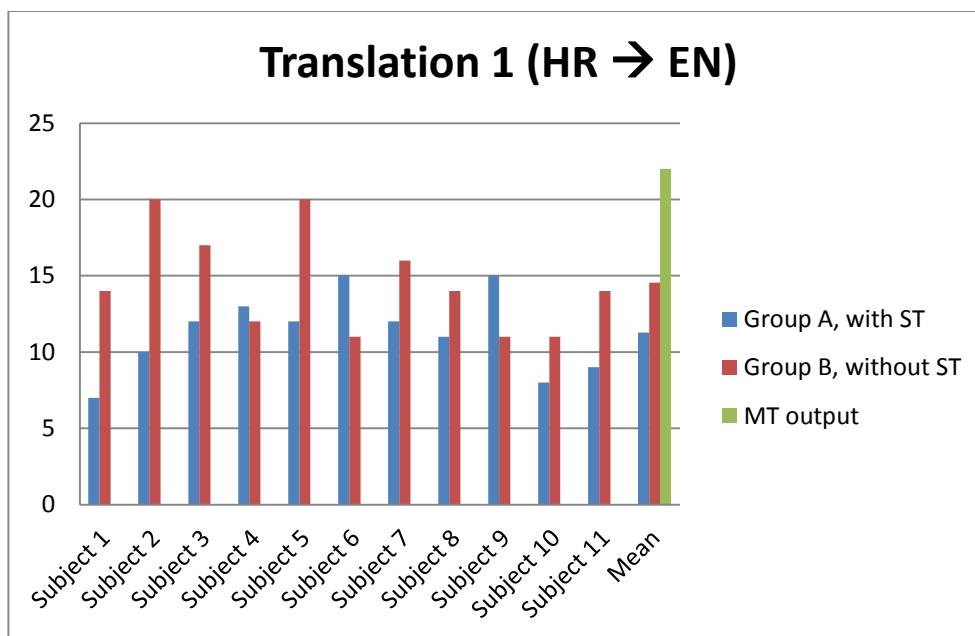
Figure 4: Error analysis for Translation 1 (totals per subject)

The largest and probably the most important difference between the two groups in Translation 1 was in the number of **semantic errors**. As it was explained above, those are errors in interpreting and translating meaning, which means that they are the most serious type of error because they change the meaning of individual sentences, and maybe even the entire text. While the final translations produced by the subjects working with access to the ST contained only 3 such errors in total, the final translations produced by the subjects working without access to the ST contained a total of 39 semantic errors, which is 3.54 per subject. The final translations of seven of the eleven subjects working without access to the ST contained more semantic errors than were present in the MT output they were asked to edit. The remaining four translations in this group contained two semantic errors, just like the MT output. The reason for this is the fact that most of these subjects did not detect the errors made by Google Translate, and they even misunderstood other parts of the translation and applied corrections which changed the meaning of the text.

As for the other types of errors, the subjects working with access to the ST made fewer textual, lexical, and orthographical errors, while the subjects working without access to the ST made fewer syntactic, morphological and 'other' errors. The one **textual error** made by Google Translate in this text was fairly obvious even without the source text – the engine divided one

sentence into two at a point where a year was mentioned because in Croatian years are written with a dot. Because of this, neither of the sentences made any sense, but almost all of the subjects noticed this error and corrected it. Google Translate made two **lexical errors**, while both groups of subjects made more on average – the subjects who worked with the source text made 2.45 errors, while the subjects who worked without the source text made 2.9 errors. Almost none of the subjects detected the two lexical errors made by Google Translate, while some even introduced additional ones, often by changing the name of the *Treaty establishing a Constitution for Europe*, which was correctly translated in the MT output.

Syntactic errors were a problem for Google Translate, as well as for both groups of subjects. Even though the subjects corrected approximately half of those errors in the MT output, they still made 2.9 and 3.27 syntactic errors per subject. However, considering that this category included errors with articles, which are fairly common, this number is not surprising. Both groups were able to correct most of the six **morphological errors** in the MT output (66% for the subjects working with access to the ST, and 80% for the subjects working without access to the ST), and almost half of **'other'** errors. As for the **orthographical errors**, the subjects working with access to the ST had 18.5% less than the MT output, while the subjects working without access to the ST had 13.5% more. On average, the subjects working with access to the ST made additional errors only in the lexical category, while the subjects working without access to the ST made them in the semantic, lexical and orthographical categories.

5.3. Hypothesis 2 – quality of final translations for Translation 2 (EN → HR)

Translation 1 was done from Croatian into English, which is the subjects' second language. Translation 2 was done into Croatian, which is their mother tongue, and the results are presented in Tables 5 and 6. Once again, subjects' mean values that are larger than the number of errors in the MT output are presented in bold.

Table 5: Error analysis for Translation 2 (EN → HR), Group B, with ST

Subject	Type of error							
	Textual	Semantic	Lexical	Syntactic	Morphological	Orthographical	Other	Total
MT output	1	5	2	1	10	6	4	29
Subject 1	1	1	4	1	3	3	1	14
Subject 2	1	1	1	/	4	3	/	10
Subject 3	/	2	3	/	7	4	/	16
Subject 4	1	1	5	/	2	3	/	12
Subject 5	/	/	3	/	3	2	2	10
Subject 6	/	1	/	/	/	/	/	1
Subject 7	1	1	3	/	4	2	2	13
Subject 8	1	1	1	/	1	4	1	9
Subject 9	1	1	2	/	2	1	1	8
Subject 10	1	2	1	/	/	1	/	5
Subject 11	1	2	/	/	4	/	/	7
Total (subjects)	9	13	23	1	30	23	7	105
Mean (subjects)	0.81	1.18	**2.09**	0.09	2.72	2.09	0.63	9.54

Table 6: Error analysis for Translation 2 (EN → HR), Group A, without ST

Subject	Type of error							
	Textual	Semantic	Lexical	Syntactic	Morphological	Orthographical	Other	Total
MT output	1	5	2	1	10	6	4	29
Subject 1	1	1	1	/	2	6	1	11
Subject 2	1	2	2	1	3	3	3	15
Subject 3	/	2	2	1	4	6	3	18
Subject 4	1	/	2	/	/	1	2	6
Subject 5	1	1	2	/	4	/	/	8
Subject 6	/	4	2	/	1	2	1	10

Subject 7	1	3	2	/	4	1	1	12
Subject 8	1	2	1	/	5	2	/	11
Subject 9	1	4	1	/	5	1	1	13
Subject 10	1	1	3	1	1	4	/	11
Subject 11	1	1	2	/	2	3	/	9
Total (subjects)	9	21	20	3	31	29	12	124
Mean (subjects)	0.81	1.91	1.81	0.27	2.81	2.63	1.09	11.27

As the results above indicate, the subjects who had access to the source text (Group B) were again more successful than those who did not (Group A). The former group's final translations had, on average, 1.73 errors less (15%) than the translations made by the latter group. Compared to the translation produced by Google Translate, which contained 29 errors, Group B had 67% less errors, and Group A had 61% less errors. Figure 5 below further illustrates these results, comparing the number of errors per subject, the Group means and the number of errors in the MT output.
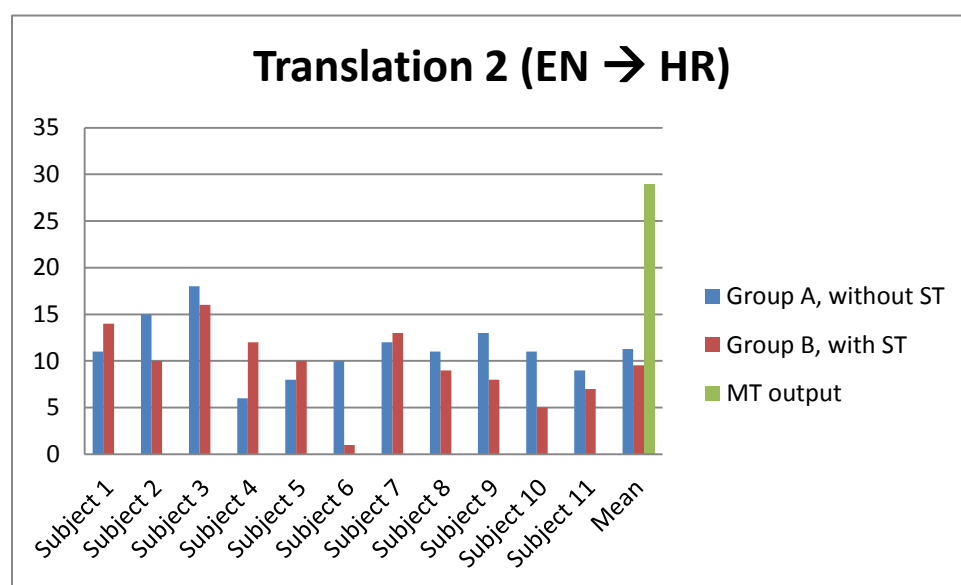

Figure 5: Error analysis for Translation 2 (totals per subject)

As in Translation 1, the difference in the average number of errors between the two groups was largest for **semantic errors**: the final translations produced by subjects working with access to the ST contained a total of 13 errors, compared to 21 in the translations produced by subjects working without access to the ST. However, in Translation 2, the difference is considerably smaller and both groups were more successful in correcting the semantic errors made by Google Translate than in Translation 1. The MT output contained five semantic errors and subjects working with access to the ST corrected on average 76.4% of them, while subjects working without access to the ST corrected 61.8% of them.

In Translation 2, Group B, who had access to the source text, had fewer errors than Group A on average in all the categories except for the textual and lexical categories. Google Translate made one **textual error** with a demonstrative pronoun, which most of the subjects did not correct. In this category, both groups had the same average result. Surprisingly, the final translations of the group with access to the source text contained more **lexical errors** (2.09) than the group working without access to the ST (1.81), and even more than Google Translate (2). Once again, the subjects mostly failed to detect the two lexical errors made by Google Translate, while some of them even introduced additional errors by changing correct solutions with incorrect ones.

As for the **syntactic errors**, both groups were successful in correcting the single error which Google Translate made in its translation. **Morphological errors**, which were expectedly the largest group in the MT output, mostly due to the relative complexity of the Croatian morphology, were also successfully corrected. Google Translate made 10 morphological errors, of which subjects working with access to the ST corrected on average 7.28, while subjects working without access to the ST corrected 7.19. The subjects also successfully corrected more than half of the **orthographical** and **'other' errors**. In Translation 2, additional errors were made by one of the groups in one category: it was Group B (subjects with access to the ST) with lexical errors.

6. Conclusion

The aim of this study was to determine whether having access to the source text influences the work of post-editors. Based on other authors' work and knowledge about translation processes, it was assumed that post-editors who had access to the source text would be slower and that they would produce translations with fewer errors. The first hypothesis, which said that post-editing would be faster if post-editors did not have access to the source text, was proven to be inconclusive because it was correct for only one of the two translations and the difference was slim (just over 21 seconds). This indicates that speed/productivity might not be negatively affected if post-editors have access to the source text. Of course, more research should be done to confirm this tentative conclusion.

The second hypothesis, which said that the quality of the final translations (measured by the number of errors in the final translations in relation to the number of errors in the MT output) would be higher if the post-editors had access to the source text, was confirmed for both translations. The subjects who had access to the source text were more successful in correcting the errors, especially the semantic ones, made by Google Translate. This indicates that the source text is most useful for correcting such errors, and they are probably the most important type. The results have also shown that some types of errors (syntactic, morphological, and orthographical) can be successfully corrected without access to the source text. The margin between the average numbers of errors in the two groups of subjects was larger for Translation 1 (HR → EN; 11.27 with ST and 14.54 without ST), which indicates that the source text was more useful in that case. This might be because Translation 1 was done into the subjects' second language, suggesting that the subjects who did not have access to the source text might have struggled with identifying the errors made by Google Translate. Also, the subjects here introduced additional errors in several categories, most likely because they were working without access to resources, and their level of second language competence is lower than their first language competence. In Translation 2 (EN → HR), both groups were more successful and the margin between them was smaller (9.54 with ST and 11.27 without ST), while the percentage of errors they corrected was higher. This indicates that even the subjects who did not have access to the source text were able to deduce what the source text said and correct the translation accordingly. Also, there were almost no additional errors made by the subjects in Translation 2.

The results of this study also suggest something which was not in its focus. As it was mentioned above, both groups were considerably faster when they were post-editing the translation into the subjects' mother tongue. Also, both groups were more successful in correcting the errors made by Google Translate in that translation and the margins between them were smaller. The latter finding is in line with studies comparing translation quality in different directions (e.g. Pavlović 2007). This might indicate that post-editors should work in their mother tongue whenever possible, not only because they would be faster (more productive), but also to achieve greater quality. Further studies are also needed in this respect.

This experiment was not conducted with a text written in a controlled language, which might be another topic for further research. It would be interesting to see how big the differences would be between the two groups of subjects if they were post-editing texts in a controlled language. Furthermore, Google Translate is not a translation tool intended for professionals, and it is a statistical MT engine, so it might be useful to carry out a similar experiment with a different engine and see what the results would be. Other studies might use a different method or combination of methods, for instance screen-recording, keystroke logging or verbalizations to explore the post-editing process in more depth. All in all, there is still a significant amount of possible topics for research in the area of post-editing.

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Appendices

Appendix A – Translation 1 (HR → EN)

Source text:

U veljači 2002. godine Europska je unija sazvala međuvladinu konvenciju čija je zadaća bila razmotriti treba li Uniji ustav. Konvencija je tijekom jednoipolgodišnjeg rada izradila prijedlog Ustava koji je sadržavao nacrt novog funkcioniranja institucija Unije. Iako su se čelnici država EU nadali usvojiti prijedlog ustavnoga ugovora još na sastanku na vrhu koji se u Bruxellesu održao u prosincu 2003. godine, radi neslaganja Španjolske i Poljske s predloženim sustavom glasovanja kvalificiranom većinom, nakon brojnih kompromisnih rješenja tekst prijedloga Ustavnog ugovora s više od 300 stranica bio je završen u lipnju 2004. Predstavnici država članica Europske unije (predsjednici i premijeri) potpisali su u Rimu 29. listopada iste godine Ugovor kojim se uspostavlja ustav za Europu.

(Available at: http://www.entereurope.hr/page.aspx?PageID=143)

Google Translate output:

In February 2002. The European Union has convened an intergovernmental convention whose task was to consider whether the EU constitution. Convention is over one and a half of work made a proposal that the Constitution contained a draft of the new functioning of the institutions of the Union. Although the leaders of EU countries hoping to adopt the proposed Constitutional Treaty are at the summit which was held in Brussels in December 2003rd year, due to differences of Spain and Polish with the proposed system of voting by qualified majority, after numerous compromise text of the draft Constitutional Treaty, with more than 300 pages, was completed in June 2004th Representatives of the EU Member States (the presidents and prime ministers) signed in Rome on 29 October of the same year the Treaty establishing a Constitution for Europe.

Types of errors:

1. Textual errors – errors on the level of the text;
2. Semantic errors – errors in interpreting and translating meaning;
3. Lexical errors – wrong choice of words and parts of speech;
4. Syntactic errors – errors in establishing proper relations on the level of the sentence;
5. Morphological errors – errors in word formation;
6. Orthographical errors – errors in spelling, punctuation and capitalization;
7. Others – missing words, unnecessarily added words, typographical errors.

Reference translation:

In February 2002, the European Union held an intergovernmental conference whose task was to consider whether an EU constitution was necessary. Over the course of eighteen months, the conference created a proposal of the Constitution containing an outline of the new functioning of the institutions of the Union. Although the leaders of EU countries hoped to adopt the proposed Constitutional Treaty at the summit held in Brussels in December 2003, due to Spain's and Poland's disagreement with the proposed system of voting by qualified majority, the text of the draft of the Constitutional Treaty with over 300 pages was completed in June 2004 after numerous compromises. The representatives of the EU Member States (presidents and prime ministers) signed the Treaty establishing a European Constitution in Rome on 29 October of the same year.

Appendix B – Translation 2 (EN → HR)

Source text:

Before the Commission proposes new initiatives it assesses the potential economic, social and environmental consequences that they may have. It does this by preparing 'Impact assessments' which set out the advantages and disadvantages of possible policy options. The Commission also consults interested parties such as non-governmental organisations, local authorities and representatives of industry and civil society. Groups of experts give advice on technical issues. In this way, the Commission ensures that legislative proposals correspond to the needs of those most concerned and avoids unnecessary red tape. Citizens, businesses and organisations can participate in the consultation procedure via the website Public consultations. National parliaments can formally express their reservations if they feel that it would be better to deal with an issue at national rather than EU level.

(Available at: http://europa.eu/about-eu/basic-information/decision-making/procedures/index_en.htm)

Google Translate output:

Prije komisija predlaže nove inicijative da ocjenjuje potencijalne gospodarske, socijalne i ekološke posljedice koje one mogu imati. To čini pripremaju 'procjenama utjecaja' koje navedene prednosti i nedostatke mogućih političkih opcija. Komisija također konzultira zainteresirane strane kao što su nevladine organizacije, lokalne vlasti i predstavnika industrije i civilnog društva. Grupe stručnjaci daju savjete o tehničkim pitanjima. Na ovaj način, Komisija osigurava da zakonodavni prijedlozi odgovaraju potrebama onih koji najviše brine i izbjegavaju nepotrebne birokracije. Građani, tvrtke i organizacije mogu sudjelovati u postupku konzultacija putem konzultacija web javnošću. Nacionalni parlamenti mogu službeno izraziti svoje rezervacije ako oni smatraju da bi bilo bolje da se bave nekom pitanju, na nacionalnoj razini, a ne EU.

Types of errors:

1. <u>Textual errors</u> – errors on the level of the text;
2. <u>Semantic errors</u> – errors in interpreting and translating meaning;
3. <u>Lexical errors</u> – wrong choice of words and parts of speech;
4. <u>Syntactic errors</u> – errors in establishing proper relations on the level of the sentence;
5. <u>Morphological errors</u> – errors in word formation;
6. <u>Orthographical errors</u> – errors in spelling, punctuation and capitalization;
7. <u>Others</u> – missing words, unnecessarily added words, typographical errors.

Reference translation:

Prije nego što Komisija predloži nove inicijative, ona procjenjuje potencijalne gospodarske, socijalne i ekološke posljedice koje bi one mogle imati. To čini tako što priprema „Procjene utjecaja" koje navode prednosti i nedostatke mogućih političkih opcija. Komisija se također savjetuje sa zainteresiranim stranama kao što su nevladine udruge, lokalne vlasti i predstavnici industrije i civilnog društva. Grupe stručnjaka daju savjete o tehničkim pitanjima. Na taj način Komisija osigurava da zakonodavni prijedlozi odgovaraju potrebama onih kojih se najviše tiču i izbjegava nepotrebnu birokraciju. Građani, tvrtke i organizacije mogu sudjelovati u postupku savjetovanja putem internetske stranice *Public consultations* (Javno savjetovanje). Nacionalni parlamenti mogu službeno izraziti svoje zadrške ako smatraju da bi bilo bolje da se neko pitanje rješava na državnoj razini, a ne na razini EU-a.

Part two: Translations

Translation 1: Kynaston, David. 2008. *Austerity Britain, 1945-1951*. London: Bloomsbury. pp. 110-15.

1. **Glossary**

English	Croatian	Source
August Bank Holiday	državni praznik u kolovozu	student's translation (using: http://hjp.novi-liber.hr/index.php?show=search)
black market	crno tržište	Gačić, Rječnik prava
Boat Race	veslačka utrka između Oxforda i Cambridgea	http://www.jutarnji.hr/veslacka-utrka-oxford-cambridge-zaustavljena-zbog-plivaca--veslac-oxforda-kolabirao/1020293/
bowler	bacač	http://www.croatia-cricket.hr/files/file/1_2_%20Pravila%20kriketa%20-%20Skra%C4%87eno.pdf
call-up	poziv u vojsku	Bujas, Veliki englesko-hrvatski rječnik
captain	satnik	Gačić, Rječnik prava
club cricket	amaterski kriket u klubovima	student's translation (using: http://en.wikipedia.org/wiki/Club_cricket)
control of material	kontrola sirovina	http://goo.gl/u6ahh
county cricket	kriket organiziran po okruzima	student's translation (using: http://en.wikipedia.org/wiki/County_cricket)
crime with violence	nasilan zločin	http://www.mef.unizg.hr/studmef/culi-smo/culi-smo-da/djeca-samoubojica-sklona-samoubojstvu.html
crime-wave	val zločina	Gačić, Rječnik prava
Cup Final	finale *FA* kupa	student's translation (using: http://en.wikipedia.org/wiki/FA_Cup_Final http://www.jutarnji.hr/chelsea-osvojio-fa-kup/175036/)
deserter	dezerter	Bujas, Veliki englesko-hrvatski rječnik
first-class county	okrug prvog državnog razreda	student's translation (using: http://en.wikipedia.org/wiki/County_cricket)
Food Order	odredba vezana uz hranu	student's translation
formative years	formativne godine	http://hrcak.srce.hr/file/129595

Grand National	konjička utrka *Grand National*	student's translation (using: http://en.wikipedia.org/wiki/The_Grand _National)
identity card	osobna iskaznica	http://en.wikipedia.org/wiki/Identity_do cument Gačić, Rječnik prava
income tax	porez na dohodak	Gačić, Rječnik prava
Lord's	stadion *Lord's Cricket Ground*	student's translation (using: http://en.wikipedia.org/wiki/Lord%27s)
Member of Parliament	zastupnik u Parlamentu	Gačić, Rječnik prava
middle class	srednja klasa	Bujas: Veliki englesko-hrvatski rječnik
Minister of Food	ministar prehrane	http://www.auswaertiges-amt.de/cae/servlet/contentblob/373676/ publicationFile/153527/Kroatisch.pdf
moral panic	moralna panika	http://hrcak.srce.hr/index.php?show=cla nak&id_clanak_jezik=50561
platform ticket	peronska karta	http://www.udruga-slijepih-zagreb.hr/Cro/Vidici/br-16-05-06-2003/Clanci/10.html
price control	kontrola cijena	EuroVoc
production control	kontrola proizvodnje	EuroVoc
raid	racija	Bujas, Veliki englesko-hrvatski rječnik
rationing	racioniranje	Bujas, Veliki englesko-hrvatski rječnik
Scots Guards	Škotska garda	http://www.hrvatski-vojnik.hr/hrvatski-vojnik/0902006/militaria.asp
serviceman	vojnik	Gačić, Rječnik prava
spiv	švercer	Bujas, Veliki englesko-hrvatski rječnik
The Oval	stadion *The Oval*	student's translation (using: http://en.wikipedia.org/wiki/The_Oval)
venereal infection	spolna bolest	Miščin, Medicinski rječnik
working class	radnička klasa	Bujas, Veliki englesko-hrvatski rječnik

2. Translation

„Radnice u tvornicama", dodala je, „podržale su tu pjesmu povicima i pljeskom."

Za osjećaj opće depresije ključni su bili korozivni učinci, koji su takvi bili u vrijeme mira ako već nisu za vrijeme rata, sveprisutnog racioniranja, kontrole cijena te kontrole proizvodnje. „U Barrowu je lako zamijetiti ljude koji kupuju bez kupona", rekla je Nella Last već u rujnu 1945. „Na njima se vidi da su Židovi, svi nose prenakićena i sjajna krzna i odjeću s naborima." Iz radova Ine Zweiniger-Bargielovske, povjesničarke koja se bavi politikom štednje u Velikoj

Britaniji[i], jasno se vidi da su crno tržište i sve što ga čini, uključujući prodavanje protivno racioniranju i ispod pulta te davanje mita i favoritizam, bili barem jednako rasprostranjeni nakon rata kao što su bili za vrijeme rata. U svibnju 1946. ministar prehrane izjavio je da se odredbe vezane uz hranu „većinom ignoriraju i izbjegavaju očitije nego u bilo kojem trenutku tijekom rata." Nedugo nakon toga njegovo je ministarstvo utvrdilo da „značajan dio poljoprivrednika redovito zanemaruje odredbe vezane uz hranu sa stavom da su to samo još neka pravila koja trebaju 'zaobići' kako bi zaradili, a ne da je takvo izbjegavanje u osnovi nepošteno prema čitavoj zajednici". Poljoprivrednici i trgovci u Walesu bili su najveći prekršitelji. Nesumnjivo su neki od njih bili djelomično odgovorni za skandal koji je pokvario prvi Božić nakon rata (barem u Londonu). Mollie Panter-Downes izvijestila je da je „većina mesara odbila platiti više od zakonom određenih cijena za perad, zbog čega mušterijama nisu mogli ponuditi ništa osim praznih kuka".

Osim toga, otprilike u isto vrijeme šverceri su postali zaista prepoznatljivi: nosili su kapute sa širokim reverima i podstavljenim ramenima te košulje s uskim ovratnicima, kravate su vezali velikim čvorovima, kosa im je bila razdvojena na sredini i s jedne strane valovita i imali su tanke brčiće. Ljudi su im se nerado divili, a u biti ih nisu voljeli. Ipak, dobar je dio, a možda čak i većina, cijenjenih ljudi iz srednje klase, te pogotovo iz radničke klase, istovremeno osuđivao crno tržište *i* koristio se njime jer bez njega bi jako teško mogli održavati bilo kakvu kvalitetu života. Neki su čak i popustili iskušenju da varaju na kuponima. „Vjerujem da je u ovoj zemlji već dugo nije bilo ovoliko nepoštenja", rekla je Vere Hodgson u svibnju 1946. „Racioniranje, kontrole sirovina, jako visok porez na dohodak [45%][ii] i osjećaj nemoći zbog stanja u svijetu glavni su uzroci tog nepoštenja." Vojnicima koji su se vraćali iz rata bilo je, i zbog toga i zbog nekih drugih stvari, posebno teško. Thomas Hanley, koji je tada imao 28 godina i upravo se oženio, odlučio je otići u okrug Devon. Pola stoljeća kasnije, njegove su uspomene još uvijek bile jasne i bolne:

Vidio sam da se posao, čak i u malom mjestu uz more [vjerojatno u Paigntonu], temelji na prevarama i švercu. Muškarci, od kojih neki nisu bili puno stariji od mene, koji ili zbog dobi ili zbog zdravstvenih razloga nisu pozvani u vojsku kontrolirali su sve dijelove javnog života. U tom razdoblju racioniranja i nestašice uljezima poput mene bilo je jako teško. Ljudi su pomagali drugima samo kad je to bilo u njihovom vlastitom interesu. Čak je i najčasnije osobe nakon šest godina rata pokretala potreba za samoodržanjem. To ne znači da su ljudi radili jedni protiv drugih, nego da su se trudili da ne propuste nijednu priliku da si olakšaju život. Sumnjam da postoji Englez koji se nije poslužio „crnim tržištem". Najbitnije je bilo biti probitačan.

U takvoj je situaciji, rekao je Hanley, „glavna kvaliteta vojnika koji se vratio iz rata njegova mogućnost da stoički prihvati ono neizbježno, što je često morao raditi dok je bio u vojsci”. Oduzeli su mu najvažnije godine njegova odrastanja, ali „barem je bio živ”.

Bilo je i mnogo drugih znakova, velikih i malenih, da je stanje u tom društvu očito poremećeno. „Sada u vlakovima imamo svjetla,” priznao je ravnatelj Ernest Loftus u listopadu 1946., „ali svjetlost nije uvijek dovoljno jaka i nije lako čitati, osim ako imate sreće pa dobijete odjeljak u kojem iza svakog sjedala ima svjetlo. Ljudi su vandali i neki su odjeljci u potpunom mraku jer su svjetla ukradena. I remenje za otvaranje prozora je odrezano. To je bolest rata, nema poštenja.” Tog je mjeseca *Scotland Yard* imao najviše posla u svojoj povijesti, a nedugo nakon Božića nezavisni se zastupnik u Parlamentu, W. J. Brown, u svom dnevniku osvrnuo na tadašnji „veliki val zločina u Velikoj Britaniji”:

> Ono što najviše uznemiruje je broj nasilnih zločina. Kako bi taj val držala pod kontrolom, policija organizira velike racije u javnosti. Bez upozorenja ograde veliko područje i od svih traže osobne iskaznice [koje su uvedene tijekom rata]. Svakoga tko ne zadovolji njihovu provjeru odvedu sa sobom u policijsku postaju kako bi ga dodatno provjerili. Prvu takvu raciju organizirali su u West Endu prošli tjedan. Priveli su mnoge dezertere i pronašli mnogo tragova koji bi ih mogli dovesti do pljačkaša koji su odgovorni za nedavne zločine. No zbog toga je potraga za zabavom u West Endu još strašnija...

U vijestima je bio i jedan mesar koji je pred Božić na neki način[iii] uspio nabaviti nekoliko purica i zbog njih je spavao u svojoj mesnici s napunjenim revolverom.

Val zločina, a posebice pljački, nije se smirio ni 1946.; Mollie Panter-Downes toga je proljeća govorila u ime više srednje, a možda čak i srednje, klase u Engleskoj kad se požalila da „gotovo nitko nema slugu koji bi mogao stražariti u kuhinji”. Zatim je prepričala kako se nedavno jedan vlasnik kuće u londonskoj četvrti Chelsea uvečer vratio kući iz kina i vidio da su ga opljačkali po treći put i uzeli mu posljednji kaput, nekoliko limenki sa sardinama, pola kilograma[iv] čaja i dvije staklenke marmelade. „Takve je stvari”, dodala je iako se to znalo, „bolno i tužno izgubiti u ovakvom vremenu.” Podaci koje imamo razlikuju se, ali čini se da su znatno veći udio pljački od uobičajenog počinili maloljetnici. Tu su činjenicu policijska izvješća dosta uvjerljivo pripisala tome što „djeca tijekom rata nisu bila pod nadzorom očeva te su im u velikom broju obitelji majke očito davale previše slobode”. Nemoguće je poreći da je polako rasla moralna panika među ljudima.

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Tijekom proljeća i razočaravajuće kratkog ljeta, ljude su malo umirili stari sportski rituali koji su se počeli ponovno održavati, naizgled nepromijenjeni: ne samo finale *FA* kupa, nego i veslačka utrka između Oxforda i Cambridgea[v] („i premijer je bio ondje, labudovi su izašli, mladići koji su se vratili iz vojske imali su brade, ljudi su organizirali piknike na krovovima, jeli sladoled, pucali petarde", rekla je Vere Hodgson), konjička utrka *Grand National* (pobijedio je natporučnik Petre, koji je bio na dopustu iz Škotske garde, na konju pod imenom *Lovely Cottage*[vi], a bio je favorit mnogih domaćica) te teniski turnir u Wimbledonu (Britance su potukli Francuzi, Nijemci i Australci). A onda je održan i tradicionalno glavni događaj na društvenom kalendaru: utakmica u kriketu između privatnih srednjih škola Eton i Harrow na stadionu *Lord's Cricket Ground* u Londonu. „Bilo je samo pet šatora na području na kojem inače budu gusto zbijeni", napisala je Mollie Panter-Downes, „a... gledatelji su izgledali jako odrpano. Ta je parada viših društvenih slojeva koji su se hrabro pretvarali da je sve jednako kao prije izgledala pomalo otužno."

Ipak, organizacijska tijela zadužena za kriket u prvoj su sezoni nakon rata dobro odglumila da se ništa nije promijenilo. Iako su profesionalcima napokon napisali inicijale na bodovne kartice na stadionu *Lord's*, stavili su ih iza prezimena, za razliku od amatera čiji su inicijali i dalje pisani ispred prezimena. Što se tiče presvlačenja, većinom su se, no više ne uvijek, te dvije grupe igrača koristile odvojenim svlačionicama. Osim toga, od 17 okruga prvog državnog razreda, samo je u jednom kapetan bio profesionalac. Bio je to Lee Berry u Leicestershireu. „Vjerojatno nikada nisu imenovani bolji kapetani od onih koji su imenovani ove godine", rekao je novi dopisnik *Daily Telegrapha* zadužen za kriket, E. W. Swanton. „Bolji", pojasnio je, „u smislu da imaju bolje viđenje najbitnijih aspekata utakmice u kriketu, kakvi god oni bili." Možda je zaista i bilo tako, ali među kapetanima koji su imenovani te godine ne samo da su bila najmanje trojica amatera koji nisu bili bacači, a teško je shvatiti i zašto su dobili mjesta udaračâ, nego je bio i Nigel Bennett iz Surreya, osrednji igrač amaterskog kriketa u klubovima koji je taj posao dobio samo zato što su ga zamijenili s nekim. Blag, ali jasan komentar na njegovu igru objavljen je u knjizi *Wisden Cricketers' Almanack*, koja nikad nije zagovarala otvoreno društvo: „Njegova želja za upoznavanjem načina igre u profesionalnom kriketu organiziranom po okruzima bila mu je nepremostiva prepreka da na zadovoljavajući način odradi svoje naporne zadatke."[vii]

Gomile ljudi gledale su kako igrači trče amo-tamo.[viii] Kao i inače, posljednja se utakmica (protiv Indije) igrala na stadionu *The Oval* u Londonu, a prvoga je dana „kiša koja je pala do 13 sati toliko natopila zemlju da je bilo upitno bi li se igra nastavila i u 17 sati da nije bilo toliko ljudi koji su čekali oko stadiona od ranoga jutra". No kišovito ljeto nije spriječilo valjanje pod plahtama[ix]. U ožujku 1947. dosegnut je vrhunac u broju rođenih nakon rata, a 1946. zabilježen je rekordan broj oboljelih od spolnih bolesti. Također, ljudi su sanjali da će otići na prvi pravi ljetni odmor u posljednjih sedam godina, no za mnoge je to ostao samo san. Nakon što su se tvornice u Coventryju zatvorile pretkraj srpnja, u mjesnim su novinama napisali kako „tisuće ljudi besciljno hodaju ulicama ili stoje u redovima za autobuse koji će ih odvesti nekoliko milja izvan grada kako bi si malo promijenili svakodnevicu". Šezdesetogodišnji muškarac iz radničke klase koji je svoje planove za odmor objasnio promatraču organizacije *Mass Observation* bio je malo poduzetniji, ili je samo imao više sreće: „Posvuda smo pokušali smo pronaći slobodno mjesto za odmor, ali nismo uspjeli. Ljudi su rezervirali još prije nekoliko mjeseci, sve je puno. Na kraju sam rekao supruzi da pošalje pismo ljudima u Margateu kod kojih smo jednom odsjeli... Margate nam je jako drag, živahan je i zrak je čist i odlazit ćemo na jednodnevne izlete u Ramsgate i u druga mjesta. Bit će to lijepa promjena." Kod tridesetogodišnje žene iz srednje klase koja je čekala da joj muža demobiliziraju zdrav se razum natjecao s prirodnim željama:

> Otići ćemo na sjever u Glasgow. Odlazili smo tamo svake godine jednostavno zato što je najjeftinije i mama i tata se uvijek obraduju kad nas vide, a uz racioniranje kojem je sad dodan i kruh prevelika je gnjavaža ići nekamo drugdje. Osim toga, zamislite samo koliko bi koštao odmor na moru... Ali dala bih sve da Johnnyja odvedem na pravi odmor na kojem bi se mogao igrati u pijesku na plaži. Nikad nije bio na moru...

U petak prije državnog praznika u kolovozu[x] (koji je tad još uvijek bio na početku mjeseca) nastali su ogromni redovi za karte za vlakove koji su vozili iz Londona. Prodavači karata na kolodvoru Paddington popustili su i postavili sljedeću obavijest: „Ne prodaju se peronske karte".

3. Resources

1. Bujas, Ž. 2008. *Veliki englesko-hrvatski rječnik*. 4th ed. Zagreb: Nakladni zavod Globus.
2. *EuroVoc: Višejezični pojmovnik EU-a*. [online] Available at: <http://eurovoc.europa.eu/drupal/?q=hr> [Accessed 29 March 2013]
3. Farlex, Inc. 2013. *The Free Dictionary*. [online] Available at: <http://www.thefreedictionary.com/> [Accessed 29 March 2013]

4. Gačić, M. 2010. *Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa = English-Croatian Dictionary of Law and International and Business Relations*. Zagreb: Školska knjiga.

5. Miščin, E. and V. Čeliković. 2005. *Englesko-hrvatski medicinski rječnik*. Zagreb: Školska knjiga.

6. Srce. *Hrvatski jezični portal*. [online] Available at: <http://hjp.novi-liber.hr/index.php?show=main> [Accessed 29 March 2013]

7. Wikimedia Foundation, Inc. *Wikipedia: The Free Encyclopedia*. [online] Available at: <http://hjp.novi-liber.hr/index.php?show=main> [Accessed 29 March 2013]

4. Endnotes

i When I looked up the English term „historian of austerity", I found that it appears only twice on the Internet (one of them being in this book) and, of course, that there is no equivalent Croatian term. I decided to explain the term in Croatian so I tried to find out what exactly she concetrates on in her work. I found that she studies rationing during the Second World War, primarily in Great Britain, so I decided to use that in my translation and translate her profession as: „povjesničarka koja se bavi politikom štednje u Velikoj Britaniji".

ii The problem here was due to the fact that, until 1971, Great Britain used a monetary system different from the one they use today and there are no more shillings today. However, I looked up „income tax" and remembered that, in Croatia, we determine it using a percentage and not a specific amount of money. I decided to domesticate this number so it would not confuse Croatian readers. I calculated that 9 shillings were 45% of 1 pound, so that is what I wrote.

iii Translating the idiom „by hook or by crook" was a challenge for me. At first I wanted to use a Croatian equivalent but it has no Croatian equivalent. The only possibility that occurred to me was „milom ili silom" but it is not the same because the English term implies dishonesty and the Croatian implies force. When I did not find a Croatian equivalent I decided to paraphrase this idiom and I decided to use a really vague phrase, so as to imply that the butcher could have done anything to get the turkeys, which is what the English idiom is basically implying.

iv This is another problem caused by the use of different units for measuring. The British use pound for weight, whereas Croatians use kilograms and grams. A pound is actually 454 grams but I decided to round it up to 500 because I believe that the point here is not to give correct data about the amount of tea stolen, but just to give an example which proves that people were so desperate that they would have stolen anything.

v This is the first in a series of sporting events and stadiums which are mentioned in my part of the text and which, I believe, are not widely known in Croatia by their original names. That was the reason why I decided to explain what they are in a way that would keep the original name if possible and include an explanation of the sort of event or

stadium. I believe that Croatians know of the Boat Race, but under a descriptive name such as the one I used and that is precisely the reason why I used it. With the Grand National, I decided to keep the name because I believed it would be new for the Croatian readers and, that way, they could look it up if they wanted to find out more details. The same goes for the Eton vs. Harrow match (where I added some information about the schools, too, in case someone does not know what they are because in this case they could be seen as cricket clubs) and the stadiums Lord's and The Oval. As far as Cup Final and Wimbledon are concerned, I believe that these two events are well-known in Croatia, so I did not change them much. With the Cup Final I just added which Cup that was (because there are two football cups in Great Britain today).

[vi] This was the name of the horse that Captain Petre rode and, at first, I decided to translate it literally as „Lijepa Kućica". However, then I thought that it was not necessary and maybe even bad because, that way, if someone was interested in finding out something more about the horse, they could not. That was the reason why I decided to leave it in English.

[vii] This whole paragraph deals with the organization of cricket in Great Britain and various mechanisms and roles in the game. Regarding the terms connected with the organization, I have not been able to find translations in any reliable sources, so I decided to paraphrase them in order to explain the basic division of clubs. I thought about explaining them in footnotes but I decided not to do it because I think it would be too complicated and cluttered and I believe anyone could find out more about online if they were interested. Also, as this is not a book about sports or about cricket, I do not think it is necessary to eplain all the terminology in detail. As for the game mechanisms and player roles, I found the most important ones translated on a Croatian cricket site, and it was not a problem translating the generic ones (such as captain, professional, etc.).

[viii] This sentence includes a cricket term: „run-stealer". When I looked it up I realized that it was a very complicated game mechanism which could not be explained in just a few words. I thought about it a little and realized that the role of this sentence was actually just to say that there were a lot people watching those games, and not to explain the game of cricket, so I decided to simplify the cricket term and just use „igrači" instead.

[ix] Translating the idiom „poor man's opera" was another challenge because it is not in the dictionary and there is no dictionary of Croatian where I could look for idioms which refer to sex. So I had to think of an idiom which is polite and could fit here and which would at the same time be understood by everyone. I decided for „valjanje pod plahtama", even though I know it is maybe not as specific in Croatian as the original idiom is in English but it was the only idiom I could think of and find that could be used this context.

[x] This was probably the biggest problem I had with this translation. The reason for that is the fact that there are no Bank Holidays in Croatia, so I had to think of the best way to explain what it is. In Bujas' dictionary I found the translation „bankarski praznik" but that is just as vague in Croatian as „Bank Holiday". I decided that it was best to use a generic Croatian term for a holiday (taking into consideration that today „Bank Holiday" can stand for any holiday throughout the year) and specify the month (as it was done in English) so that it would be clear what it is without causing too much confusion.

Translation 2: Buckley, Jenny. 2008. *Palliative Care: An Integrated Approach*. **Hoboken, New Jersey: Wiley Blackwell. pp. 78-81.**

1. **Glossary**

English	Croatian	Source
admission	prijam u bolnicu	Miščin, Medicinski rječnik
advanced communication skills course	napredni tečaj komunikacijskih vještina	http://www.skolakvalitetnogucenja.com/vijesti/napredni-tecaj-komunikacijskih-vjestina-i-govornistva
age	dob	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
anaesthetic	anestetik	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
anatomy	anatomija	Miščin, Medicinski rječnik
angiogram	angiogram	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
anxiety	anksioznost, tjeskoba	Miščin, Medicinski rječnik
anxious	anksiozan, tjeskoban	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
appointment	termin kod liječnika	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
breathing exercise	vježba disanja	http://www.kbo.hr/anesteziologija/da%20li%20ce%20me%20sto%20boljeti%20poslije%20operacije%20poslije%20operacije.htm
buddy system	"sustav prijatelja"	student's translation
cancer	rak, karcinom	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
cancer network	mreža za oboljele od karcinoma	http://www.rsp.hr/ojs2/index.php/rsp/article/viewFile/153/1037
cancer patient	onkološki bolesnik	http://www.zzjzpgz.hr/nzl/31/podrska.htm
cardiac outpatient department	kardiološka ambulanta	http://www.bolnica-srebrnjak.hr/hr/gore/kardioloska-ambulanta/
cardiac unit	kardiološki odjel	http://www.bolnica-srebrnjak.hr/hr/gore/kardioloski-odjel/
clinical nurse specialist	medicinska sestra specijalist	http://www.zakon.hr/z/499/Zakon-o-reguliranim-profesijama-i-priznavanju-inozemnih-stru%C4%8Dnih-kvalifikacija
communication skill	komunikacijska vještina	http://www.nakladaslap.com/knjige.aspx?gid=e13cc52890784e9ebf2adf4c7bd8cd54
consultation	konzultacija	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
coronary artery bypass	aortokoronarna premosnica	https://bib.irb.hr/prikazi-rad?&rad=64387
diagnosis	dijagnoza	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
directive	direktiva	Bujas, Veliki englesko-hrvatski rječnik
distress	tjeskoba, duševna bol	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
doctor	liječnik	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik

evaluation	procjena	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
fasting	post	Miščin, Medicinski rječnik
focus group	fokusna skupina	http://www.puls.hr/hrv/mr/33ql.htm
health-care professional	zdravstveni djelatnik	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
hospital patient	bolnički pacijent	Miščin, Medicinski rječnik
information giving	pružanje informacija	www.vaga-zdravlje.hr/index.php?s=file_download&id=43
information retention	zadržavanje informacija	http://www.logokor.hr/radno-pamcenje-i-citanje.html
intelligence	inteligencija	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
interview	razgovor	Bujas, Veliki englesko-hrvatski rječnik, Veliki englesko-hrvatski rječnik
investigation	medicinsko ispitivanje	http://goo.gl/AeXZp
leg exercise	vježba za noge	http://www.urban-rehabilitacija.hr/itemlist/category/5-centar-za-fizikalnu-terapiju.html
literature	literatura	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
mean	prosjek	Bujas, Veliki englesko-hrvatski rječnik
medical information	medicinske informacije	http://www.cezih.hr/pzz/dokumentacija/HR_PHCIS_DataSpecification_RevPE1-web.pdf
medical records	medicinska dokumentacija	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
monitoring	praćenje bolesnika	Miščin, Medicinski rječnik
mood state	stanje raspoloženja	http://hrcak.srce.hr/file/72884
multi-choice question test	test s ponuđenim odgovorima	oliver.efri.hr/~stratmen/Karlovac.ppt
multidisciplinary team	multidisciplinarni tim	Bijela knjiga o standardima i normativima za hospicijsku i palijativnu skrb u Europi
National Cancer Alliance	Nacionalna udruga za borbu protiv raka	group consultation
operation	operacija, kirurški zahvat	Miščin, Medicinski rječnik
outpatient	ambulantni pacijent	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
outpatient appointment system	sustav naručivanja ambulantnih pacijenata	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=15938
pain	bol	Miščin, Medicinski rječnik
pain relief	ublažavanje bola	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
partnership group	partnerstvo	student's translation (using: http://www.entereurope.hr/cpage.aspx?page=clanci.aspx&pageID=13&clanakID=3880)
patient	pacijent, bolesnik	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
patient care	skrb za pacijenta	Bijela knjiga o standardima i normativima za hospicijsku i palijativnu skrb u Europi
physical examinations	fizikalni pregled	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik

physiology	fiziologija	Miščin, Medicinski rječnik
physiotherapist	fizioterapeut	Miščin, Medicinski rječnik
postoperative procedure	poslijeoperacijski postupak	http://www.hkms.hr/data/1293716497_451_mala_OB%20Zadar.pdf
preoperative assessment investigation	prijeoperacijski pregled	http://www.kbo.hr/anesteziologija/sto%20moram%20ponijeti.htm
preoperative procedure	prijeoperacijski postupak	http://ark.mef.hr/osteogenesis2/tripkovic.htm
pre-surgery patient	pacijent kojeg očekuje operacija	student's translation
proactive	proaktivan	Bijela knjiga o standardima i normativima za hospicijsku i palijativnu skrb u Europi
prognosis	prognoza	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
recall	dosjećanje	http://goo.gl/ymAeA
recovery	oporavak, ozdravljenje	Miščin, Medicinski rječnik
research	istraživanje	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
review	pregled	Bujas, Veliki englesko-hrvatski rječnik
section	dio	Bujas, Veliki englesko-hrvatski rječnik
social class	društvena klasa	http://eurovoc.europa.eu/drupal/?q=lv/request&view=pt&termuri=http://eurovoc.europa.eu/415991&language=hr
study	istraživanje	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
study day	radionica	http://www.stampar.hr/CentarZaPreventivnu
surgeon	kirurg	Miščin, Medicinski rječnik
surgery	kirurški zahvat, operacija	Miščin, Medicinski rječnik
survey	anketa	Bujas, Veliki englesko-hrvatski rječnik
treatment	liječenje	Fabijanić, Medicinsko-biokemijsko-farmacijski rječnik
treatment plan	plan liječenja	http://www.mef.unizg.hr/druga.php?grupa=020329010101
triple coronary artery bypass	trostruko aortokoronarno premoštenje	http://bib.irb.hr/prikazi-rad?&rad=605316
verbatim recall	doslovno dosjećanje	hrcak.srce.hr/file/5811
ward nurse	odjelna medicinska sestra	Miščin, Medicinski rječnik

2. Translation

Od temeljne je važnosti da pacijenti razumiju informacije koje im se daju, a posebno u slučajevima u kojima moraju donijeti neku odluku. Nedavno organizirane fokusne skupine sastavljene od onkoloških bolesnika zaključile su da pacijenti dobivaju premalo informacija, iako ih je u teoriji dostupno mnogo (Smith 2000). Izjava jedne onkološke bolesnice to pokazuje: „Svi

su oni bili divni, ali kasnije sam shvatila da mi nitko nije ništa rekao."[xi] (britanska[xii] Nacionalna udruga za borbu protiv raka 1996)

Zdravstveni djelatnici moraju biti svjesni da se pacijenti često ne sjećaju velikog dijela informacija koje su dobili. Pokazalo se da ljudi često izađu s konzultacija s liječnikom, a da nisu u potpunosti razumjeli što im se događa (Muss i sur. 1979). Rana istraživanja na tom području pokazala su da se ambulantni pacijenti nakon termina kod liječnika često sjećaju samo oko 30% onoga što im je liječnik rekao (Ley i Spelman 1967). Tijekom godina stvari se nisu značajno promijenile. Kad su u pitanju medicinske informacije, dosjećanje kod bolničkih pacijenata ocijenjeno je slabim jer su pamtili u prosjeku 54% informacija (Ley 1988). Razina dosjećanja kod pacijenata koji od liječnika dobivaju informaciju da im je dijagnosticiran rak pada na približno 25% (Dunn i sur. 1993). U slučajevima kad su te vijesti koje će pacijentima promijeniti život neočekivane, oni često ne mogu zapamtiti niti jednu dodatnu informaciju (Maguire i Faulkner 1988).

Pregledom literature na tu temu nisu dobivena točna predviđanja što se tiče obilježja pacijenata koja bi im mogla otežati ili poboljšati dosjećanje. Nisu pronađeni dosljedni odnosi između dobi, inteligencije, društvene klase i stanjâ raspoloženja (Fallowfield i Jenkins 1999). Međutim, iz te se literature može vidjeti da struktura razgovora s liječnikom može poboljšati dosjećanje na nekoliko načina. Pacijenti bolje pamte informacije koje dobiju na početku razgovora. Tema koje smatraju važnijima lakše će se dosjetiti (te se teme mogu razlikovati od onih koje zdravstveni djelatnik smatra važnijima). Što liječnik više govori, to pacijent slabije pamti. Dijelovi razgovora kojih se pacijenti mogu dosjetiti neće s vremenom biti zaboravljeni. Ponekad se pacijenti mogu dosjetiti onoga što misle da im je liječnik rekao doslovno onako kako je to rečeno (Fallowfield i Jenkins 1999).

Kao što je potrebno posvetiti dovoljno vremena fizikalnim pregledima i medicinskim ispitivanjima kako bi se moglo odrediti dijagnozu i procijeniti smije li se pacijenta uspavati anestetikom, tako je potrebno posvetiti dovoljno vremena i pružanju informacija. Znamo da neodgovarajuća komunikacija uznemirava i pacijente i zdravstvene djelatnike, a djelatnicima ne pruža ni osobno zadovoljstvo (Fallowfield 1993), stoga joj je potrebno pridati pozornost. Za sve bi čitatelje ove knjige dobar savjet bio da se upišu na napredni tečaj komunikacijskih vještina ako već nisu, te da počnu voditi dnevnik sa svojim promišljanjima o komunikacijskim vještinama.

Pružanje informacija ne može se smatrati jednokratnim činom. To je proces i zdravstveni djelatnici moraju osmisliti kreativan način da ga izvedu, što je posebno zahtjevno kad na raspolaganju imaju određenu količinu vremena, naprimjer kada je pacijentu dijagnosticiran rak i mora na operaciju. Proces pružanja informacija nije gotov sve dok zdravstveni djelatnik ne dobije potvrdu da je pacijent razumio sve informacije. Uspješnim se pokazao proces kojim se služio Hayward (1975), a sastojao se od tri sastanka s pacijentom. Svi su sastanci bili prethodno dogovoreni i za svaki su sastanak jasno postavljeni ciljevi:

1. **Na prvom se sastanku** utvrđuje što pacijent već zna i što još u tom trenutku želi saznati. Zdravstveni djelatnik daje pacijentu te dodatne informacije na prikladan način. Čak i kad bi pacijenti rekli da žele biti pasivni u tom procesu, naprimjer „samo krenimo s liječenjem, a ja ću ispitivati o onome što me zanima kako budemo napredovali", neke bi informacije ipak trebali čuti, naprimjer o organizaciji plana liječenja i o onome što ih očekuje kroz liječenje[xiii]. *Za više informacija pogledajte odjeljak u 3. poglavlju u kojem se govori o priopćavanju loših vijesti.* Na kraju ovog sastanka potrebno je sažeti njegove glavne točke i pacijentu dati priliku da postavi pitanja. Hayward je pacijentima napismeno davao informacije o glavnim točkama toga razgovora. Jones i sur. (1999) utvrdili su da pacijenti više vole kad im se daju informacije temeljene na njihovoj medicinskoj dokumentaciji, a ne općenite informacije. Sažetak napisan rukom na kraju razgovora, ili prethodno pripremljen na računalu, u kojem se svakom pacijentu daje pregled glavnih točaka može biti od velike pomoći. Snimanje konzultacija na audiokasete analizirano je u 3. poglavlju i, iako neka istraživanja upućuju na to da može uvelike poboljšati zadržavanje informacija (Bruera i sur. 1999), neka druga pokazala su da uzrokuje uznemirenost kada se snima razgovor o prognozi bolesti (McHugh i sur. 1995). Na tom je području potrebno provesti dodatna istraživanja. Na kraju prvog sastanka trebalo bi dogovoriti drugi te pacijentima i njihovoj rodbini/prijateljima reći da slobodno zapišu[xiv] i donesu sva pitanja koja imaju.

2. **Na drugom se sastanku** provjerava koliko su pacijenti razumjeli te kako se osjećaju u vezi svoje bolesti. Najbolje bi bilo kad bi razgovor započeo tako da pacijent ukratko ispriča što zna te da nakon toga dobije priliku da postavi pitanja liječniku ili medicinskoj sestri specijalistu o svemu što ga zanima. Zdravstveni djelatnik pacijentu ponovno daje dodatne informacije i pojašnjava sve što je možda zbunjujuće za pacijenta. Ukoliko je potrebno donijeti neke odluke

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u vezi liječenja, na ovom bi sastanku pacijent i zdravstveni djelatnici trebali raspraviti o mogućnostima koje im se nude.[xv]

3. **Treći je sastanak** u Haywardovom istraživanju služio za procjenu onoga što je pacijent razumio. U savršenu slučaju, pacijentu bi u ovom trenutku dijagnoza i plan liječenja trebali biti jasni te bi ih trebao moći objasniti zdravstvenom djelatniku spominjući sve bitne detalje vezane uz, naprimjer, prijeoperacijske i poslijeoperacijske postupke, plan za ublažavanje boli te svoj plan liječenja. Razina znanja o dijagnozi i količina detalja koju će pacijent dobiti o prognozi specifične su za svakog pacijenta.

Možda bi zdravstveni djelatnici trebali promijeniti način razmišljanja kako bi smislili kako će taj proces obaviti u ograničenom vremenu. Tvrdnje da nemaju dovoljno vremena i da im sustav naručivanja ambulantnih pacijenata ne daje dovoljno vremena ukazuju na problem koji treba riješiti. Često čujem kako ljudi na naprednom tečaju komunikacijskih vještina govore da ne mogu pružanju informacija posvetiti onoliko vremena koliko bi htjeli jer su im termini prekratki. Isti ti ljudi ponekad komentiraju kako puno vremena provode na telefonu razgovarajući s anksioznim ljudima. Većom proaktivnošću pri pružanju informacija mogla bi se smanjiti učestalost dugih telefonskih poziva.

Moja je majka bila u kardiološkoj ambulanti. Rekli su joj da joj je, s obzirom na rezultate angiograma koji je obavila, hitno potrebno trostruko aortokoronarno premoštenje. Bila je šokirana i anksiozna. Nije znala da je toliko bolesna. Kirurg joj je rekao da će je operirati unutar dva tjedna i da će dotad imati dvije prilike da sazna nešto više o operaciji i svemu vezanom uz nju. Svakog utorka, kardiološki je odjel održavao radionice za pacijente koje je očekivala operacija te njihovu rodbinu i prijatelje. Moja je majka upoznala ne samo druge ljude koje je očekivala jednaka operacija, nego i članove multidisciplinarnog tima. Svaki je član tima objasnio koja je njegova uloga u postupku aortokoronarnog premoštenja te što se očekuje od pacijenta. Naprimjer, odjelna je sestra objasnila kako izgleda prijam u bolnicu i zašto pacijenti moraju postiti, te kako će ih pratiti nakon operacije i ublažavati im bol. Fizioterapeuti su pokazali kako se izvode vježbe za noge i vježbe disanja te objasnili zašto su važne. Baš je za te informacije o samom postupku i o onome što će pacijenti iskusiti[xvi] Hayward (1975) u svom istraživanju otkrio da umanjuju anksioznost i bol kod pacijenata te da potiču oporavak nakon operacije. Kirurg je održao predavanje o anatomiji i fiziologiji operacije koje nisu morali svi poslušati. I to se podudara s onim što je Hayward ustanovio. Precizni detalji o anatomiji operacije neće umiriti

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sve pacijente. Nekima mogu biti i zastrašujući. U ovom je slučaju dvoje pacijenata koji su već bili na takvoj operaciji govorilo o svojim iskustvima, a ostali su im mogli postavljati pitanja. Taj su dan obavljeni i prijeoperacijski pregledi na onim pacijentima koji samo što nisu operirani. Posljednji dio radionice vodili su odjelna sestra i fizioterapeut, a to je bio test s ponuđenim odgovorima kojim se provjeravalo sve što su taj dan predavali. Izazvao je mnogo smijeha. Svakom su pacijentu dali knjižicu koju su napisali članovi multidisciplinarnog tima. U njoj su ukratko ponovili glavne točke kojima su se bavili toga dana. Taj je dan bio od neprocjenjive važnosti za moju majku i primjer je odlične prakse.

Zbog činjenice da su direktive koje se odnose na njih donesene nešto ranije, mreže za oboljele od karcinoma vjerojatno prednjače u uspostavljanju partnerstava[xvii] među pacijentima. Anketa provedena 2005. pokazala je da je 30 mreža za oboljele od karcinoma od ukupno 34 već uspostavilo partnerstva među pacijentima. Tri od pet najbitnijih elemenata koji najčešće podupiru ciljeve tih partnerstava su: utjecaj na politiku tih organizacija[xviii] i usluge koje pružaju, pružanje mogućnosti korisnicima tih usluga da se izraze te poboljšavanje skrbi za pacijente (Richardson i sur. 2005). Organizacija i provedba radionica poput one kojoj je prisustvovala moja majka mogle bi biti u nadležnosti takva partnerstva, a zdravstveni djelatnici im ne bi morali posvetiti toliko vremena. Bilo bi dovoljno da odvoje, recimo, 40 minuta svoga vremena. Čini se da bi to bilo dobro utrošeno vrijeme kada bi se time smanjio broj poziva anksioznih pacijenata. Partnerstvo u koje sam ja bila uključena pokušalo je za pacijente kojima je bolest tek dijagnosticirana organizirati „sustav prijatelja" (eng. *buddy system*)[xix], to jest povezati ih s pacijentima koji već imaju iskustva s njihovom bolešću. Zdravstveni djelatnici u tom partnerstvu postavili su se zaštitnički i odlučili da to nećemo učiniti. Moramo se zapitati trebaju li zdravstveni djelatnici tako kontrolirati sve što se događa. Ovom su odlukom pacijentima oduzeli jednu važnu mogućnost i potkopali taj koncept partnerskog rada jer nisu ozbiljnije razmislili o tome. Iako je važno osigurati kvalitetne odluke što se tiče takva sustava, njegova bi organizacija zasigurno trebala biti zajednička odgovornost.

Svaki zdravstveni djelatnik mora svakom pacijentu pružiti onoliko informacija koliko mu treba te mora to sve i organizirati.[xx] Ta organizacija uključuje: postavljanje potrebe za informacijama na prvo mjesto; osiguravanje financijskih sredstava, prostora i vremena za informiranje pacijenata; uvođenje i preispitivanje smjernica za informiranje pacijenata; i provjeravanje metoda rada (Jones i sur. 2000).

3. Resources

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7. Srce. *Hrčak: Portal znanstvenih časopisa Republike Hrvatske*. [online] Available at: <http://hrcak.srce.hr/> [Accessed 29 March 2013]

4. Endnotes

[xi] In this situation I decided to change the original formatting in my translation because this is not the correct way of using quotations – only quotations longer than five lines are written as a separate paragraph and all others should be included within the original paragraph. I looked through other parts of the book and I did not find any other example of such use of a quotation, and that encouraged me in changing it. Also, due to the fact that I changed the position of the quotation, I also added quotation marks, and put the reference in parentheses.

[xii] The way I solved the previous issue helped me in solving this one. I knew that we had agreed to put „britanska" in front of all the names of British organizations for which it is not clear they are British from the name itself. However, here I was not sure whether to capitalize „britanska" because it is not within a sentence or not because it should not be capitalized when it is not a part of the name. When I put the reference in parentheses, there was no longer a reason to capitalize it, so that is how I solved that problem.

[xiii] The problem I had here was translating the word „experiential" because of the fact that all the dictionaries that I consulted said that it meant „iskustven". However, when I looked up „iskustven" in a dictionary of Croatian language it said that the word refers only to something derived from experience, and not to something connected with experience. Moreover, there were no results on Google when I entered „iskustveni detalji", which means it is not commonly used in Croatian, so I decided not to use that collocation. Instead, I paraphrased it in the sense „what

the patients will experience during their treatment" because I think that this way the meaning is much clearer and more in the spirit of the Croatian language.

xiv I decided to omit the expression „prompt sheet" because there is no real equivalent for that in Croatian and I would have had to paraphrase it if I had wanted to keep it. I thought about it and decided that it was unnecessary because the point of this sentence is that they can write down and bring questions and not on what they should write it down. Also, the explanation would be long and I thought it was best to keep that part of the sentence simple so that its real point would be clear.

xv In this sentence I decided to add some elements because the original sentence had no subject and I thought it would be much clearer if I added that. If I had written only „trebalo bi raspraviti o mogućnostima" I think that the meaning of the sentence would not be clear enough and that the readers would have to read it again in order to understand it, which means that the clarity of the text is not good enough.

xvi In this sentence I again had a problem with the word „experiential" and I again decided to paraphrase it to make it more understandable.

xvii Here I had a problem with the expression „partnership group". I searched for the expression „partnerska grupa" in order to see if someone had already translated it literally and if it is used in documents relevant for this field but I mostly found it on Bosnian websites. I had already had my doubts because the expression seemed pleonastic to me and with this in consideration, I decided against it. I decided to search for the term „partnerstvo" used in a context similar to this one, and I did find it in a relevant Croatian source, which meant that I could use it.

xviii In this case, I was not sure what the part „policy and service" referred to. It could have been on the level of the country, or it could have been on the level of the organization itself. I tried to find it and, from all I found, I concluded that these patients could have influenced the policy and service of the cancer network with which they are involved, so I decided to translate it that way.

xix The expression „buddy system" was a problem for me because it is a term which is very common in English and is applied in many fields, whereas in Croatia such a method is used, but there is no expression for it. I thought about just translating it literally and using an explanation in order to make it clear. However, then I realized that there may be readers who would be interested in finding out more about such a system and they would be unable to find anything using this solution of mine. That is why I decided to translate it literally, explain it and use the original term so that anyone could find out something more about it just by searching for it on Google.

xx This was the most problematic sentence for me because however I tried to translate it and keep the original form, I could not. I tried at least five or six possibilities and none of them was both syntactically and semantically correct. That was the reason why I had to change the structure more seriously but I believe that I did not change the meaning.

Translation 3: Elsner, Jas. 1998. *Imperial Rome and Christian Triumph: The Art of the Roman Empire AD 100-450*. **Oxford: Oxford University Press. pp. 75-82; 262-3.**

1. Glossary[xxi]

English	Croatian	Source
adlocutio relief	*adlocutio* reljef	student's translation (using: http://ancientrome.ru/art/artworken/img.htm?id=2819)
adornment	ukras	Jansonova povijest umjetnosti
Aeneas	Eneja	http://proleksis.lzmk.hr/19700/
alimentary system	sustav prehranjivanja	student's translation (using: http://www.roman-emperors.org/trajan.htm)
Anchises	Anhiz	http://proleksis.lzmk.hr/19700/
Antonine dynasty	Antoninska dinastija	http://www.ffzg.unizg.hr/klafil/dokuwiki/lib/exe/fetch.php/s:1303rkcr-kronologija.pdf
Antoninus Pius	Antonin Pio	http://proleksis.lzmk.hr/8999/
Arch of Argentarii	Luk srebrnara	consultation with the grup and an expert
Arch of Constantine	Konstantinov slavoluk	http://proleksis.lzmk.hr/32220/
arched doorway	nadsvođena vrata	Jansonova povijest umjetnosti
architectural form	arhitektonski oblik	http://hrcak.srce.hr/30778
Artemis of Ephesus	Artemida iz Efeza	http://proleksis.lzmk.hr/8287/
Ascanius	Askanije	http://proleksis.lzmk.hr/9629/
Asia Minor	Mala Azija	http://proleksis.lzmk.hr/49454/
attendant	sluga	Bujas: Veliki englesko-hrvatski rječnik
Augustus	August	http://proleksis.lzmk.hr/39623/
barbarian	barbar	Bujas: Veliki englesko-hrvatski rječnik
Barletta Colossus	Kolos u Barletti	http://proleksis.lzmk.hr/31872/
base	baza	Jansonova povijest umjetnosti
bay	prolaz	Jansonova povijest umjetnosti
Brescia ivory	spomenik od bjelokosti iz Brescije	student's translation (using: http://www.britishmuseum.org/explore/highlights/highlight_objects/pe_mla/i/ivory_panel_with_archangel.aspx)
bronze	bronca	Bujas: Veliki englesko-hrvatski rječnik
bronze	brončan	Bujas: Veliki englesko-hrvatski rječnik
bronze	brončani kip	Bujas: Veliki englesko-hrvatski rječnik
building-complex	kompleks zgrada	http://www.kifst.hr/sites/all/dokumenti/PDF-knjige/Povijest%20sporta.pdf

carving	rezbarija	Bujas: Veliki englesko-hrvatski rječnik, http://hjp.novi-liber.hr/index.php?show=search
central passageway	središnji prolaz	Bujas: Veliki englesko-hrvatski rječnik, Jansonova povijest umjetnosti
ceremonial pediment	ceremonijalni zabat	student's translation (using: Jansonova povijest umjetnosti)
civil war	građanski rat	Bujas: Veliki englesko-hrvatski rječnik
civilian costume	civilna odjeća	http://zakon.poslovna.hr/public/pravilnik-o-sluzbi-u-oruzanim-snagama-republike-hrvatske/489697/zakoni.aspx
colonnade	kolonada	http://proleksis.lzmk.hr/31860/
column	stup	Bujas: Veliki englesko-hrvatski rječnik
composite capital	složeni kapitel	Jansonova povijest umjetnosti
Constantine	Konstantin	http://proleksis.lzmk.hr/32212/
Constantinople	Konstantinopol	http://proleksis.lzmk.hr/28345/
courtyard	dvorište	Jansonova povijest umjetnosti
cult statue	kultni kip	Jansonova povijest umjetnosti
Dacian	Dačanin	http://proleksis.lzmk.hr/16669/
Diocletian	Dioklecijan	http://proleksis.lzmk.hr/17854/
Diocletian's palace	Dioklecijanova palača	http://proleksis.lzmk.hr/17855/
double base	dvostruka baza	student's translation (using: Jansonova povijest umjetnosti)
emperor	car	Bujas: Veliki englesko-hrvatski rječnik
entablature	trabeacija	http://proleksis.lzmk.hr/49038/
equestrian statue	konjanički kip	Jansonova povijest umjetnosti
figural panel	ploča s likovima	Jansonova povijest umjetnosti
fillet	vrpca	Bujas: Veliki englesko-hrvatski rječnik
free-standing column	slobodnostojeći stup	Jansonova povijest umjetnosti
frieze	friz	http://proleksis.lzmk.hr/20558/
gilt	pozlaćen	Bujas: Veliki englesko-hrvatski rječnik
give homage	iskazivati počast	Bujas: Veliki englesko-hrvatski rječnik
gold coin	zlatni novčić	http://www.antikviteti.net/antikviteti-net/?p=2772
granite	granit	Bujas: Veliki englesko-hrvatski rječnik
guild	ceh	Bujas: Veliki englesko-hrvatski rječnik
Hadrian	hadrijan	http://proleksis.lzmk.hr/25086/
high crown	visoka kruna	Bujas: Veliki englesko-hrvatski rječnik
Hippodrome	Hipodrom	Bujas: Veliki englesko-hrvatski rječnik
icon	ikona	http://proleksis.lzmk.hr/27646/
iconography	ikonografija	http://proleksis.lzmk.hr/27649/

imperial box	carska loža	http://www.casopis-gradjevinar.hr/~hsgiorg1/gradjevinar/assets/Uploads/JCE-59-2007-06-06.pdf
inscription	natpis	Jansonova povijest umjetnosti
Julio-Claudian dinasty	Julijevsko-Klaudijevska dinastija	http://www.ffzg.unizg.hr/klafil/dokuwiki/lib/exe/fetch.php/s:1303rkcr-kronologija.pdf
late-antique	kasnoantički	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=118593
Livia	Livija	http://povijest.net/v5/pepeze/ppz-numizmatika/2007/povijest-novca-08/
Lucius Verus	Lucije Ver	http://proleksis.lzmk.hr/54841/
Marcus Aurelius	Marko Aurelije	http://proleksis.lzmk.hr/36465/
military costume	vojna odjeća	http://www.pazin.hr/picture/upload/File/Muzej-izvj_%20o%20radu%2016_5_12_.pdf
money-changer	bankar	student's translation (using: http://ancienthistory.about.com/od/lawgovernmentpolitic1/g/Argentarii.htm)
monument	spomenik	Bujas: Veliki englesko-hrvatski rječnik
Nero	Neron	http://proleksis.lzmk.hr/38741/
obelisk	obelisk	Bujas: Veliki englesko-hrvatski rječnik
obverse	avers	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=e1plXg%3D%3D
official robes of state	carski ogrtač	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=22339
panel	ploča	Jansonova povijest umjetnosti
Parthian	Part	http://proleksis.lzmk.hr/40715/
pedestal	podnožje	Jansonova povijest umjetnosti
pediment	zabat	Jansonova povijest umjetnosti
pedimented niche	niša sa zabatom	Jansonova povijest umjetnosti
Peristyle	peristil	http://proleksis.lzmk.hr/17855/
Philip I	Filip I	http://bib.irb.hr/prikazi-rad?&rad=384326
Philip the Arab	Filip Arapin	http://bib.irb.hr/prikazi-rad?&rad=384326
plan	tlocrt	Jansonova povijest umjetnosti
porphyry column	stup od porfirija	Bujas: Veliki englesko-hrvatski rječnik, http://proleksis.lzmk.hr/42266/
portrait	portret	Bujas: Veliki englesko-hrvatski rječnik
Proclus	Proklo	http://proleksis.lzmk.hr/42724/
public body	javno tijelo	Bujas: Veliki englesko-hrvatski rječnik
public ritual	javni ritual	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=56173
relief	reljef	http://proleksis.lzmk.hr/43685/

Republican Rome	Rimska Republika	http://www.ffzg.unizg.hr/klafil/neven/rim-ust.htm
residential wing	krilo za stanovanje	student's translation (using: Bujas: Veliki englesko-hrvatski rječnik)
reverse	revers	http://hjp.novi-liber.hr/index.php?show=search
Roma	Roma	http://proleksis.lzmk.hr/44219/
Roman Forum	Forum Romanum	http://proleksis.lzmk.hr/3347/
Romulus	Romul	http://proleksis.lzmk.hr/44252/
scepter	žezlo	Bujas: Veliki englesko-hrvatski rječnik
sculpt	isklesati	Bujas: Veliki englesko-hrvatski rječnik
sculptural adornment	kiparski ukras	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=120348
Senate	senat	http://proleksis.lzmk.hr/45513/
Septimius Severus	Septimije Sever	http://proleksis.lzmk.hr/45633/
shrine	svetište	Bujas: Veliki englesko-hrvatski rječnik
state relief	reljef o carstvu	student's translation
statuary	skupina kipova	Jansonova povijest umjetnosti
statue	kip	Bujas: Veliki englesko-hrvatski rječnik
stone	kamen	Bujas: Veliki englesko-hrvatski rječnik
stone plinth	kameno postolje	Jansonova povijest umjetnosti
strike	iskovati	Bujas: Veliki englesko-hrvatski rječnik
stylistic tradition	stilska tradicija	Jansonova povijest umjetnosti
temple	hram	Bujas: Veliki englesko-hrvatski rječnik
Temple of Augustus	Augustov hram	http://proleksis.lzmk.hr/30988/
tetrarchy	tetrarhija	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=94929
the middle ages	srednji vijek	http://proleksis.lzmk.hr/46639/
Theodosius	Teodozije	http://proleksis.lzmk.hr/336/
Titus	Tit	http://proleksis.lzmk.hr/50140/
Trajan	Trajan	http://proleksis.lzmk.hr/49056/
Trajan's forum	Trajanov forum	http://proleksis.lzmk.hr/15768/
triumphal arch	slavoluk	http://proleksis.lzmk.hr/46177/
Venetian	Mlečanin	Bujas: Veliki englesko-hrvatski rječnik http://proleksis.lzmk.hr/50072/

2. Translation

Među najvažnijim spomenicima koji su opstali su: Konstantinov stup od porfirija koji je, kad je prvotno izgrađen, imao isklesano podnožje i brončani kip cara na vrhu; veliki brončani kip

neidentificiranog cara iz petog stoljeća koji su Mlečani odnijeli u Barlettu 1204. godine kad su opljačkali Konstantinopol [**48**]; i isklesana baza obeliska koji je Teodozije dao izgraditi na Hipodromu 390. godine [**49**].

Rezbarije na bazi tog obeliska slične su ranije izrađenim rimskim javnim reljefima na kojima je car, odjeven u svoj carski ogrtač, prikazan kao ikona. Obelisk ima dvostruku bazu. Na donjoj su natpisi na latinskom i grčkom u čast caru te reljefi koji prikazuju gradnju obeliska i igre na Hipodromu. Četiri strane gornje baze, izrezbarene prema kasnoantičkoj stilskoj tradiciji koja seže sve do Konstantinova slavoluka, podijeljene su na dva dijela poput spomenika od bjelokosti iz Brescije[xxii] [**15**]. Na gornjem dijelu u sredini prikazana je carska loža na Hipodromu u kojoj se nalaze car i njegova obitelj, a okruženi su slugama. Na donjem dijelu nalaze se reljefi koji prikazuju gledatelje i barbare kako im iskazuju počast. Ta baza, koja se nalazi na Hipodromu, prikazuje javne rituale Hipodroma u kojima su car i njegovi dvorjani vodili igre. Hijerarhija gledatelja koja se proteže od barbara, preko Rimljana, pa do samoga cara, snažno je prikazana tim istim gledateljima na spomeniku čija donja baza i natpisi na njemu slave cara jer je dao izgraditi taj obelisk. Vjerovalo se da je čak i kamen od kojega je obelisk izrađen Teodozijev pokorni sluga. Natpis na latinskom koji je sročen kao da obelisk govori glasi:

Bio sam neodlučan, ali naredili su mi da poslušam uzvišenu gospodu i da veličam pobjede pokojnih vladara. Sve se pokorava Teodoziju i njegovom vječnom potomstvu. Kad su me porazili, podigli su me visoko u nebo za tri puta deset dana dok je Proklo bio sudac.[xxiii]

Običaji da se carevima posvećuju reljefi o carstvu[xxiv], kipovi i veći spomenici, te kompleksi zgrada, za što su savršeni primjeri ovi ostaci u Konstantinopolu, imali su najvažniju ulogu u naglašavanju prisutnosti cara u Rimu. Među najpoznatijim umjetničkim djelima koja su pokazivala kolika je slava careva te koji je njihov položaj u liniji nasljeđivanja bili su konjanički kipovi od pozlaćene bronce, poput velikog kipa Marka Aurelija koji ga je u originalu prikazivao kako gazi barbara koji je pao, a koji je vjerojatno podignut nakon njegova trijumfa 176. godine [**50**]. Iako je odjeven u civilnu, a ne vojnu odjeću, konotacije koje proizlaze iz prikaza cara na konju kako dominira barbarima jasno su aludirale na ratno osvajanje (usporedi s Trajanom, **53**). Tako je prikaz na konju spojio dvije najbitnije kvalitete cara, čime je stvorena slika koja ga je istovremeno prikazivala kao pobjednika i kao civila. Ovaj kip, koji u srednjem vijeku samo slučajno nije uništen zato što se mislilo da predstavlja Konstantina, prvog kršćanskog cara, jedini je preostali brončani konjanički kip. Za primjere drugih takvih kipova zna se iz opisa u

književnosti, dijelova koji još postoje te iz prikaza na novčićima. Navika da podižu i takve kipove i slavoluke (koje se također može vidjeti na novčićima) seže do vremena prije Rimskog Carstva, to jest do vremena Rimske Republike.

Slavoluci, od kojih neki imaju jedan prolaz, poput Trajanovog slavoluka u Beneventu [**51**], a neki tri prolaza, poput Severovog i Konstantinovog slavoluka u Rimu [**1, 52**], spajali su silovitu prisutnost velikog arhitektonskog oblika s mogućnošću da se na velikim površinama izradi rezbarije kojima se veliča car. Ikonografija ploča s ljudskim likovima može se povezati s određenim političkim problemima koji su bili aktualni u vrijeme kad je slavoluk građen. Naprimjer, prikaz trijumfa Septimija Severa iz 202. godine izrezbaren je na frizu njegova slavoluka u Rimu, a na isti su način zabilježene i pobjede Tita i Konstantina na njihovim slavolucima. Trajan je pokrenuo sustav prehranjivanja[xxv] kojim je dijelio kukuruz siromašnima, a zbog toga je izrađena ploča koja veliča carevu darežljivost u središnjem prolazu slavoluka u Beneventu [**59**]. Istovremeno, reljefi na službenim spomenicima prikazivali su cara u tipičnim ulogama državnika. Kako vodi javne ceremonije, kao na bazi Teodozijevog obeliska [**49**]. Kako predvodi žrtvovanje, kao na Luku srebrnara[xxvi] posvećenom obitelji Septimija Severa [**23**] ili na jedinoj sačuvanoj bazi spomenika s pet stupova koji je godine 303. dao izgraditi Dioklecijan na Rimskom forumu kako bi proslavio *decennaliju*, to jest, deset godina postojanja, tetrarhije, a koja prikazuje tradicionalnu žrtvu pod nazivom *suovetaurilia*[xxvii], koja je zapravo povorka koju čine svinja, ovca i bik [**60**]. Kako provodi pravdu, kao na ploči na slavoluku Marka Aurelija, koja je ponovno upotrijebljena na Konstantinovom slavoluku [**12**]. Kako razgovara ljudima, kao na Konstantinovom frizu [**7**] i obraća se svojim vojnicima. Kako ulazi u gradove [**87**], i tako dalje. Među najcjenjenijim djelima izrađenim ranije koja su ponovno upotrijebljena na Konstantinovom frizu dijelovi su velikog friza kojim se slavi Trajana u njegovoj dramatičnoj ulozi osvajača koji je pokorava Dačane [**53**].

Takvi prikazi nadilaze specifičnu politiku bilo kojeg cara i veličaju način života: car nije bio samo osoba, on je bio definicija i simbol onoga što je bila rimska država. Budući da je, kako kaže statut Marka Aurelija i Lucija Vera, povod za gradnju većine spomenika bilo odavanje počasti – naprimjer, zbog pobjede u ratu ili godišnjice – ovaj je tipični način prikazivanja careva postigao da to posvećivanje spomenika ne bude samo velika samohvala. Kad su postale dijelom nečega što je već u kasnom drugom stoljeću bilo gotovo sveta *zbirka* carskih kipova, slavoluka i hramova u Rimu, građevine poput Dioklecijanovog spomenika s pet stupova (može ga se vidjeti

u pozadini *adlocutio* reljefa[xxviii], to jest reljefa koji prikazuje cara kako se obraća vojsci, na Konstantinovom slavoluku [**71**]), Severovog i Konstantinovog slavoluka te brončanog konjaničkog kipa Marka Aurelija služile su i kao tradicionalna gesta samohvale onih koji su ih posvetili (a to su često bila javna tijela, poput senata, ili privatni cehovi, poput novčara koji su dali izgraditi Luk srebrnara), ali i kao pokušaj careva da si osiguraju da će se za njih znati i u budućnosti. Izgradnja objekta vrijedna pažnje u gradu bila je potrebna (a možda i dovoljna) kako bi carevi mogli za sebe tražiti vječnu slavu. Dijelom je to razlog zašto su na Konstantinovom slavoluku, a prije toga i na Dioklecijanovom *Arcusu novusu* (izgrađenom u Rimu 293. godine), ponovno upotrijebljeni elementi sa starijih građevina koje se naziva *spolia*. Jedan od načina kako je Konstantinov slavoluk potvrdio da Konstantin pripada carskoj lozi bilo je urezivanje njegova portreta (ili portretâ njegovih predaka) uz portrete Trajana, Hadrijana i Marka Aurelija (vidi: **6, 12** i **53**). Ne samo da je on bio poput tih velikih careva iz drugog stoljeća, on je utjelovio njihov duh i njihovu carsku veličinu. Njegov i Dioklecijanov slavoluk nisu samo povećali broj spomenika u Rimu, nego su se uključili u tu zbirku time što su među svoje kiparske ukrase dodali i neke od najistaknutijih dijelova drugih spomenika iz te zbirke.

Iako je Konstantinov slavoluk (izgrađen otprilike 312.-315. godine) kritiziran zbog novina u svom kiparskom stilu četvrtog stoljeća (kao što smo vidjeli), treba primijetiti koliko mu je oblik bio tradicionalan [**1**]. Zapravo je jako sličan Slavoluku Septimija Severa (koji je izgrađen 203. godine) [**52**], čija su tri prolaza nalikovala Augustovom slavoluku koji je izgrađen nakon njegove pobjede nad Partima, a čije su duge stranice - koje među prolazima imaju slobodnostojeće stupove sa složenim kapitelima koji stoje na visokim podnožjima – tako izgrađene prema uzoru na Neronov slavoluk koji je također izgrađen nakon pobjede nad Partima. Severov slavoluk, koji slavi njegove pobjede nad Partima 198. godine, izgrađen je dijelom kao pokušaj da se vizualno poveže njegove vojne uspjehe s onima iz prošlosti. Sever je sebe i svoju obitelj naknadno uključio u Antoninsku dinastiju, a ovaj ga je slavoluk podsjećao na trijumfe članova Julijevsko-Klaudijevske dinastije. Aluzijâ na ratove s Partima nema na Konstantinovom slavoluku: on ne slavi pobjedu nad stranim neprijateljima, nego malo osjetljiviju pobjedu u građanskom ratu. To je jedan od razloga zašto Konstantinov slavoluk svojim arhitektonskim oblikom, ali i svojom temom i ikonografijom snažno predstavlja svog junaka kao zakonitog nasljednika velike carske tradicije.

Captions:

[40] Zlatni novčić s likom Trajana, iskovan u Rimu, otprilike 114.-116.g.

Na reversu je prikazan Trajan kako stoji na maloj platformi na svom stupu u Rimu i globus[xxix] i žezlo. Stup stoji na okrugloj bazi i na prednjoj strani ima vrata, a sa svake strane tih vrata sjedi po jedan orao.

[41] Zlatni novčić s likom Trajana, iskovan u Rimu, otprilike 115.g.

Na reversu je prikazan Trajanov forum u Rimu. Na podiju od dviju stepenica stoji šest stupova koji drže trabeaciju na kojoj se nalazi skupina kipova, a u njenoj sredini je kočija u koju je upregnuto šest konja. Između središnjih stupova nalaze se nadsvođena vrata, a sa svake strane tih vrata nalaze se niše sa zabatima i kipovima koje bi mogle biti neka vrsta svetišta. Avers je prikazan na slici [**28**].

[42] Zlatni novčić s likom Antonina Pija, iskovan u Rimu, otprilike 158.-159.g.

Na reversu je prikazan Augustov hram (a to i piše na novčiću kako bi se znalo). Hram je prikazan sprijeda: na podiju od dviju stepenica stoji osam stupova, a na njima leži isklesani zabat. U hramu sjede kultni kipovi Augusta i njegove carice Livije, a ispred hrama stoje dva kipa. Na krovu je skupina kipova uz kočiju, a na rubovima krova stoje kipovi koji predstavljaju Romula (na lijevoj strani, kako drži koplje i trofej) i Eneju (na desnoj strani, kako nosi svoga oca Anhiza i vodi svoga sina Askanija)

[43] Zlatni novčić s likom Filipa I, iskovan u Rimu, 248.g.

Na reversu je prikazan hram gledan sprijeda: na podiju od triju stepenica stoji šest stupova, a na njima leži isklesan zabat. U hramu sjedi kultni kip božice Rome. Natpis na novčiću, „*saeculum novum*“, odnosi se na to da su Rimljani 248. godine, tijekom vladavine Filipa Arapina, slavili tisuću godina od osnutka grada te je tim povodom izdan ovaj novčić.

[44] Srebrni novčić s likom Hadrijana, iskovan u Maloj Aziji

Na reversu je prikazan kultni kip Artemide iz Efeza koja nosi visoku krunu, u rukama drži vrpce, a iza nje se nalaze dva jelena koji su se okrenuli prema njoj (usporedi sa slikom [**134**], koja prikazuje kip ove božice). Avers je prikazan na slici [**27**].

[45] Restaurirani tlocrt Dioklecijanove palače u Splitu.

[46] Peristil Dioklecijanove palače, Split, izgrađen otprilike 300.-306.g.

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Veliko dvorište peristila okruženo je otvorenim kolonadama, a završava ceremonijalnim zabatom te vodi u glavno krilo za stanovanje. Zabat stoji na crvenim stupovima od granita koji su dovezeni iz Egipta, a na njegovom vrhu nalazi se kameno postolje široko 4,26 m na kojem je trebao stajati kip cara.

3. Resources[xxx]

1. Bujas, Ž. 2008. *Veliki englesko-hrvatski rječnik*. 4th ed. Zagreb: Nakladni zavod Globus.

2. Davies, P. J. E., Janson, H. W. 2008. *Jansonova povijest umjetnosti : zapadna tradicija*. Varaž☐din: Stanek.

3. Farlex, Inc. 2013. *The Free Dictionary*. [online] Available at: <http://www.thefreedictionary.com/> [Accessed 4 May 2013]

4. Leksikografski zavod Miroslav Krleža. *Proleksis enciklopedija*. [online] Available at: <http://proleksis.lzmk.hr/naslovnica/> [Accessed 4 May 2013]

5. Srce. *Hrčak: Portal znanstvenih časopisa Republike Hrvatske*. [online] Available at: <http://hrcak.srce.hr/> [Accessed 4 May 2013]

6. Srce. *Hrvatski jezični portal*. [online] Available at: <http://hjp.novi-liber.hr/index.php?show=main> [Accessed 4 May 2013]

7. Wikimedia Foundation, Inc. *Wikipedia: The Free Encyclopedia*. [online] Available at: <http://en.wikipedia.org/wiki/Main_Page> [Accessed 4 May 2013]

4. Endnotes

[xxi] I would just like to comment on the problems I had while making a glossary of terms from my part of the text. The biggest problem was the fact that there is no specialized English-Croatian dictionary which deals with art, and that made it a lot harder for me to find Croatian equivalents for the English terms. Another problem was the fact that such terms and similar texts are very rare in Croatian so it was hard to find sources which would be relevant. Luckily, I was able to find a digital copy of Janson's History of Art, so I could search for the terms I needed in the English version and find them in the Croatian translation of the book. Also, some of my colleagues who study Art History helped me a lot by telling me what some terms meant or telling me where I could find the Croatian equivalents.

xxii The reason why this term was problematic for me was the fact that it is hard to find it in English and impossible in Croatian. It is so because the English term "the Brescia ivory" is not the real name of this monument and it is in reality descriptive. That way of creating terms is common English but non-existent in Croatian. We would never say, or write, "bjelokost iz Brescije" because this implies that there is a single ivory in Brescia. Besides, in Croatian, names for artistic materials are almost never used to refer to specific artworks. That is the reason why I decided to paraphrase it as "spomenik od bjelokosti iz Brescije". Another important factor in my decision was the fact that immediately after that the author gives the number of the picture in the book which shows exactly this monument and contains an explanation of what it is.

xxiii When I was translating this text, which is written on Theodosius' obelisk, I thought about translating it using less common tenses in Croatian (for example *aorist*) in order to create some sort of "atmosphere", that is, to make it sound more convincing and appropriate for the period in which it was created. However, I decided against it because B. Kiilerich, who translated it into English, had decided to translate it using modern English and, since this is a quotation of his translation, I thought it would not be appropriate to change it.

xxiv The term "state relief" was very problematic for me because I was not able to find any information about what that would be from any source I consulted. From the context it is in, I decided that it was a type of relief that used the institution of the Roman Empire as its topic and showed images connected with it, so I translated it as "reljef o carstvu"

xxv I had some problems with the expression "alimentary system" because I could not find it anywhere with the same meaning as here. I could understand what it means but I was not able to find a corresponding term in Croatian, so I had to use my own translation. I decided for "sustav prehranjivanja" because this system was used to give food to the people.

xxvi A few of my colleagues and I had a problem with translating the name of the monument *Arch of the Argentarii* because there is no translation that is commonly used. As we have written in the forum, a colleague studying archeology told us that it was called "Slavoluk argentarija" but we could not find that name anywhere else. We also thought about using the Latin name ("*Arcus argentariorum*") but it was problematic when we tried to form sentences around it. We decided that we would use "Slavoluk argentarija" and add the Latin name in parentheses the first time it was mentioned. Then professor Milinović told us to use "Luk srebrnara". Personally, I do not like this solution because to me it seems as a literal translation which is not completely correct. If we could, I think the best solution would be using the Latin name, but, seeing that the book is primarily being translated for the professor and his courses, I decided I would use the term he gave us.

xxvii In this sentence the author uses two Latin words ("*decennalia*" and "*suovetaurilia*") and I was not sure whether to translate them or to leave them as is. The author does not explain what the first one means, while the second one is explained. I decided to create a compromise between the two solutions that I had thought about so I used the Latin words and explained what they mean in the text. I did that so that potential readers would get acquainted with those terms, if they already had not, and so that they would know what the terms meant if they came across them without explanations.

[xxviii] In translating the term "*adlocutio* relief" I used the same strategy as with the terms I commented in the previous note, but for a different reason. In Croatian, the term "*adlocutio* reljef" does not exist, but the word "*adlocutio*" is used by itself to refer to images of generals talking to their troops. That is the reason why I thought the term "*adlocutio* reljef" was perfectly valid and correct. However, although "*adlocutio*" is used in Croatian, it is not used very often, and that is the reason why I also included an explanation.

[xxix] The problem I had here was the word "globe". At first I wanted to translate it as "globus", but *Hrvatski jezični portal* defines that word as: "model Zemlje u obliku kugle, na kojem su ucrtani polovi, kontinenti, oceani i mora (unutar meridijana i paralela)". Since the globe mentioned in the text most certainly did not show all the continents or oceans, I was not sure whether I could use the word "globus" in this context. Then I thought this could be the ceremonial globe that European rulers had (in Latin: "*globus cruciger*"), but this one does not have a cross. I found out that globes in the first context I considered had actually existed at the time, but they showed the world as it was known then. Because of that I wrote "kugla koja predstavlja cijeli svijet", but then I realized that is precisely what a "globus" is. So, to avoid unnecessary confusion, I used "globus".

[xxx] Lastly, I would like to comment on the two encyclopedias I used in creating my glossary – *Wikipedia* and *Proleksis*. The English *Wikipedia* helped me as a starting point in finding many terms because I could use it to find the period when the thing designated by the term was used most often, and that made it easier for me to find in Croatian sources or to come up with a potential translation and then find the correct one. *Proleksis*, on the other hand, is an online encyclopedia which has several editors and different collaborators for different fields it covers, which makes it correct and relevant. Moreover, it was created by *Leksikografski zavod Miroslav Krleža*, which the most famous publisher of encyclopedias in Croatia, and that also gives this online encyclopedia credibility. As you can see in my glossary, I was able to find many terms in that encyclopedia, especially the correct translations of the names of Roman emperors and other historical and mythical figures.

Translation 4: Fučkar, Stjepan-Braco. 2008. *Hrvatski jazzisti.* Zagreb: Ars Media. pp. 113-8.

1. **Glossary**[xxxi]

Croatian	English	Source
alt-saksofonist	alto saxophonist	http://en.wikipedia.org/wiki/Alto_saxophone
ansambl	band	http://en.wikipedia.org/wiki/Jazz_band
aranžer	arranger	http://en.wikipedia.org/wiki/Jazz
Armijski orkestar	Military Band	http://en.wikipedia.org/wiki/Military_band
bariton saksofon	baritone saxophone	http://en.wikipedia.org/wiki/Baritone_saxophone
bas truba	bass trumpet	http://en.wikipedia.org/wiki/Bass_trumpet
big band	big band	http://en.wikipedia.org/wiki/Big_band
Big band Radiotelevizije Beograd	Radio-Television Belgrade Big Band	http://solair.eunet.rs/~dingo/ethno_jazz /southquartet.htm
bubanj	drum	http://en.wikipedia.org/wiki/Jazz
bubnjar	drummer	http://en.wikipedia.org/wiki/Jazz
cug-trombon	regular trombone	student's translation (using: http://en.wikipedia.org/wiki/Types_of_trombones)
dirigent	conductor	Bujas: Veliki hrvatsko-engleski rječnik
diskografska kuća	record label	http://en.wikipedia.org/wiki/Record_label
dixieland ansambl	Dixieland band	http://en.wikipedia.org/wiki/Original _Dixieland_Jass_Band
EBU	EBU	http://www3.ebu.ch/cms/en/home
EBU-ov Big band	EBU Big Band	http://www.swinging-europe.org/#!ejo/clfg
folk	folk (music)	http://en.wikipedia.org/wiki/Folk_music
glasovir	piano	http://en.wikipedia.org/wiki/Jazz
glazbena škola	music school	http://en.wikipedia.org/wiki/Music_school
harmonika	accordion	Bujas: Veliki hrvatsko-engleski rječnik
Hrvatski galzbeni zavod	Croatian Music Institute	http://en.wikipedia.org/wiki/ Croatian_Music_Institute
jam-session	jam session	http://en.wikipedia.org/wiki/Jam_session
jazz	jazz	http://en.wikipedia.org/wiki/Jazz
Jazz festival na Bledu	Bled Jazz Festival	http://www.hrt.hr/index.php?id=ispis&tx_ttn ews%5Btt_news%5D=194441&cHash=3b12a3dec9
jazz glazbenik	jazz musician	http://en.wikipedia.org/wiki/Jazz
klarinet	clarinet	http://en.wikipedia.org/wiki/Jazz
klarinetist	clarinetist	http://en.wikipedia.org/wiki/Jazz
kontrabas	double bass	http://en.wikipedia.org/wiki/Jazz
kontrabasist	double bassist	http://en.wikipedia.org/wiki/Double_bass

kvartet	quartet	http://en.wikipedia.org/wiki/Musical_ensemble
kvintet	quintet	http://en.wikipedia.org/wiki/Musical_ensemble
Mikrofon je vaš	The Microphone Is Yours	student's translation
multiinstrumentalist	multi-instrumentalist	http://en.wikipedia.org/wiki/Multi-instrumentalist
Muzička akademija	Academy of Music	http://www.muza.unizg.hr/index.php?Itemid=297
Newport u Beogradu	Newport in Belgrade	http://goo.gl/as2dM
nonet	nonet	http://en.wikipedia.org/wiki/Musical_ensemble
Opatijski festival zabavne glazbe	Popular Music Festival in Opatija	student's translation (using: http://www.sandiegomtac.com/popular-music-festival.php ; http://en.wikipedia.org/wiki/Popular_music_in_the_Socialist_Federal_Republic_of_Yugoslavia)
orkestar	orchestra	http://en.wikipedia.org/wiki/Jazz
orkestar Dukea Ellingtona	Duke Ellington Orchestra	http://www.dukeellington.com/orchestra.html
pijanist	pianist	http://en.wikipedia.org/wiki/Jazz
pjevač	singer	Bujas: Veliki hrvatsko-engleski rječnik
Plesni orkestar Radiotelevizije Zagreb	Radio-Television Zagreb Dance Orchestra	http://www.hrt.hr/index.php?id=ispis&tx_ttnews[tt_news]=194441&cHash=3b12a3dec9
plesnjak	dance hall	consultation with the group
pop	pop (music)	http://en.wikipedia.org/wiki/Popmusic
Pravni fakultet	Faculty of Law	http://www.pravo.unizg.hr/en
priredba	event	Bujas: Veliki hrvatsko-engleski rječnik
producent	producer	Bujas: Veliki hrvatsko-engleski rječnik
Radiotelevizija Beograd	Radio-Television Belgrade	http://diversity.commedia.net.gr/files/studies/diaforetikotita/manipulation-by-picture.pdf
Radiotelevizija Zagreb	Radio-Television Zagreb	http://www.hrt.hr/index.php?id=ispis&tx_ttnews%5Btt_news%5D=23183&cHash=0da3b38021
razred	class	Bujas: Veliki hrvatsko-engleski rječnik
samouk glazbenik	self-taught musician	http://www.wlu.edu/x37636.xml
sastav	band	http://en.wikipedia.org/wiki/Jazz
sekstet	sextet	http://en.wikipedia.org/wiki/Musical_ensemble
septet	septet	http://en.wikipedia.org/wiki/Musical_ensemble
skladatelj	composer	http://en.wikipedia.org/wiki/Jazz
solist	soloist	http://en.wikipedia.org/wiki/Jazz Bujas: Veliki hrvatsko-engleski rječnik
srednja glazbena škola	music high school	https://www.berklee.edu/community/citymusic boston.html
tenor saksofon	tenor saxophone	http://en.wikipedia.org/wiki/Tenor_saxophone

tenor saksofonist	tenor saxophonist	http://en.wikipedia.org/wiki/Tenor_saxophone
trio	trio	http://en.wikipedia.org/wiki/Musical_ensemble
trombon	trombone	http://en.wikipedia.org/wiki/Jazz
trombonist	trombonist	http://en.wikipedia.org/wiki/Jazz
trombonska linija	trombone section	http://en.wikipedia.org/wiki/Trombone
truba	trumpet	http://en.wikipedia.org/wiki/Jazz
trubač	trumpeter	http://en.wikipedia.org/wiki/Jazz
Večer jazza i plesnih melodija	Jazz and Dance Music Evening	group consultation
ventil trombon	valve trombone	http://en.wikipedia.org/wiki/Types_of_trombones
voditelj ansambla	bandleader	http://en.wikipedia.org/wiki/Jazz
vokalni kvartet	vocal quartet	http://en.wikipedia.org/wiki/Quartet#Vocal_quartet

2. Translation

Ivan Kelemen

The[xxxii] trumpeter, trombonist, composer, arranger and bandleader Ivan Kelemen, who was always called "Ićo"[xxxiii] by all of his colleagues and friends, was born in Belgrade on March 4, 1937, and he died tragically in Zagreb on January 3, 1979.

His father, Petar Kelemen, was born in Hrvatsko zagorje, in the village Brezje, which is not far from the famous tree called *Gupčeva lipa* (the *Linden of Matija Gubec*) in Gornja Stubica.[xxxiv] His mother, Katarina, was born in Donji Miholjac, in Slavonia. They owned a bakery in Beli Manastir and they wanted to provide the best possible education for their children.

Ićo Kelemen spent his childhood in Osijek, where he graduated from high school. At first he played the accordion, but in music school he started playing the trumpet. He said that his role model was the trumpeter Marijan Domić. In 1955 he moved to Zagreb and enrolled in the Faculty of Law, but he did not finish his studies because of music. His music helped him meet the leading jazz musicians in Zagreb, and they immediately welcomed him because he was an extremely talented young man. He started playing at dance halls in small bands. There were a lot of such bands in Zagreb at the time. At first he played the trumpet in a Dixieland band – the Branko Kenda Sextet (Branko Kenda – piano, Ićo Kelemen– trumpet, Vladimir Bolčević – clarinet, Ivo Mosettig – trombone, Mladen Kos – double bass, and Silvije Glojnarić alternating with Vlado Vuković – drums). On December 12 and 13, 1957, Ićo Kelemen played with that band at the concert Jazz and Dance Music Evening at the concert hall *Istra*. Other bands that

played along the Branko Kenda Sextet at that, we can certainly say, historical event were: the Branko Kralj Harmonica Quintet, the Edo Utrobičić Septet, the Petar Smert Trio and Quartet, the Vladimir Bolčević Trio, and the Radan Bosner Trio and Quartet. The singers at that event were Ivo Robić, Rajka Vali Hohnjec, Drago Diklić and the vocal quartet 4 M. After that, Ićo played at dance nights at the Croatian Music Institute as a member of the band led by the tenor saxophonist and clarinetist Branko Vurušić.

In 1958, Kelemen went abroad, as did many other jazz musicians from Zagreb at the time. At first he went to Western Germany, and later to France and North Africa. He mostly played in clubs organized by American soldiers who were stationed in Europe after World War II, and he played swing with elements of jazz. In a band led by the pianist and trombonist Zvonimir Skerl, Kelemen started learning how to play the valve trombone. Skerl, who was a great jazz musician from Zagreb and who would later become the arranger and conductor for the Radio-Television[xxxv] Belgrade Big Band, gave it to Kelemen himself. During the two years that he spent in that band, Ićo played at many jam sessions with the best musicians in the world: members of the Duke Ellington Orchestra, Hans Köller, Alber Mangelsdorff, and others. At the same time, he played in temporary small bands which travelled all around the world with famous and acknowledged European and American jazz singers. In Morocco he also worked with some of our excellent musicians: the alto saxophonist Dražen Stahuljak, tenor saxophonist Slavko Kink, and multi-instrumentalist and singer Drago Diklić.

In the autumn of 1959, Ićo Kelemen returned to Zagreb and continued playing at dance halls and in small bands. Except for the trumpet, he often played the valve trombone, and, as time passed, he started playing only the valve trombone. The following year he became a permanent member of the trombone section of the Radio-Television Zagreb Dance Orchestra, which was conducted by Miljenko Prohaska and in which Kelemen stayed until his untimely death.

Ićo was an important soloist in the trombone section of that respectable orchestra. He played at all of its concerts, tours and festivals. In time, he started playing the regular trombone[xxxvi] instead of the valve trombone, and sometimes he also played the bass trumpet.

Ićo Kelemen was very hard-working. As a self-taught musician, he was one of the very few, if not the only, trombone student at the Academy of Music in Zagreb who had not graduated from a music high school[xxxvii]. He enrolled in the Academy in 1968 and was in the class of

Professor Marcel Fuchs. He finished his studies in four years as planned by the curriculum[xxxviii]. He also continued his studies of Law and he managed to finish them, too. At the same time, he played in the Radiotelevision of Zagreb Dance Orchestra and in small bands. He was also a producer at the record label *Jugoton* and he composed and arranged for very diverse bands and singers - his melodies covered all music styles, from folk and pop music, to jazz.

In 1960, at the first Bled Jazz Festival (in Slovenia), he played in the Boris Frančišković Quartet. Besides him on valve trombone and Frančišković on tenor saxophone, the band included the pianist Davor Kajfeš, the double bassist Rajko Milosavljević and the drummer Silvije Glojnarić. It is also important to mention that the singer Gabi Novak performed with that band on the same night. The year after that, Kelemen played at Bled in the big band of the trumpeter Stanko Selak[xxxix] and in the Drago Diklić Septet (Drago Diklić on baritone saxophone, Marijan Domić on trumpet, Ozren Depolo on tenor saxophone, Ićo Kelemen on valve trombone, Krešimir Oblak on piano, Krešimir Remeta on double bass, and Ivica Gereg on drums).

According to a survey carried out in that year by *Telegram*, a Zagreb weekly from that time, Ićo Kelemen held the first place on a list of jazz trombonists, and that was an important recognition for the twenty-four-year-old young man.

Kelemen gladly played at many jam sessions, and he was also a great band member at jazz festivals and in Zagreb concert clubs, such as *Jabuka* and *Lapidarij*. His collaboration with the trumpeter Ladislav Fridri, whom he had known from his youth in Osijek, was especially successful. In 1972 Kelemen played in the YU All Stars Big Band, which performed at the jazz festival Newport in Belgrade. During the same year he led a terrific nonet on a tour across Austria and the former Yugoslavia and they played in an advertising campaign for the cigarettes *Milde Sorte.*

During his compulsory military service in Ljubljana, Ićo Kelemen was transferred to Belgrade and started playing in the Military Band at the recommendation of the conductor and high-ranking officer Bojan Adamič.

In 1978, he was a member of the band led by the singer and double bassist Stjepan Stanić, and they regularly played at the popular Zagreb club called *Lapidarij*. Almost all jazz musicians from Zagreb gathered at jam sessions at that club.

He was chosen to be a member of the EBU Big Band, which was called the "European Music Team" in the newspapers of that time. That orchestra was composed of the best jazz

musicians from the radio centers of the member countries of the European Broadcasting Union, and it was conducted by Gustav Broma. The orchestra and the conductor also made a long play record in Prague.

Ićo Kelemen was a very successful composer. He wrote more than one hundred and fifty compositions. Here are some of the titles included in that large number:[xl] "Bobo", "Blues Beat", "Balada o rodnome kraju", "Beat skica", "Blues moje ulice", "Blues za Vanju", "Balada za trombone", "Blues za bass", "Čežnja za ravnicom", "Dva trombone", "Drvored", "Duet", "Igre u troje", "Krug", "Prozor", "Januar u snijegu", "Jesen na moru", "Ja nisam takav", "Koraci", "Kratka idila", "Lapidarij", "Moja ljubav nema kraja", "Moj prijatelj", "Naša ulica", "Na mom otoku", "Obala Save", "Pjesma za tebe", "Prijatelj guitarist", "Ponoćni susret", "Pospano jutro", "Prvi dan zime", "Parafraza" (1., 2. i 3.), "Ples br. 5", "Svi nađu put", "Skriveni puteljak", "Šetnja Maksimirom", "Tema br. 10", "Tema za bariton saksofon", "Tema za bas klarinet", "Večer na Šalati", "Veseli klarinet", "Zadnji put", etc.

He wrote and arranged songs for our most famous singers of that time, and mostly for Krunoslav Kićo Slabinac, another friend of his from his youth in Osijek. These are Kićo's hits that he wrote: "Tužna je Anuška", "Budi to što jesi", "Ljubav, ljubav, lijepo ti je ime", "Bila si djevojčica", "Da sam tvoje riječi slušao, majko", "Tri slatke riječi", "Sviraj svirče", "Zbog jedne divne žene", "Oboje smo krivi", and others. For Mladen Kozjak, another singer from Osijek, he wrote: "Dok si pored mene", "Daj mi samo malo ljubavi", "Moj brod već dolazi", and others. He also wrote and arranged songs for Stjepan Stanić, Zdenka Kovačiček, Ivica Šerfezi, Duško Dančuo and Miro Ungar. It is especially important to mention his arrangement for the song "Oluja" (the lyrics and music were written by Zdenko Runjić), which was sung by Josipa Lisac and received an award at the Popular Music Festival in Opatija in 1970. The song quickly became a hit and it can still often be heard on the radio.

Ićo Kelemen's musician friends also wrote for his trombone. Some of them were Ladislav Fridri: "Amanda", "Obuzdavanje", "Petorica", "Samanta", "Sreća"; Ozren Depolo: "Blues", "Eksces", "Subota"; Bojan Hohnjec: "Bossa picola", "Magleno jutro"; Boris Benini: "Bijelo", "Zeleno"; Marijan Domić: "Blues"; Stanko Brichta: "Crna orhideja", "Na što me podsjećaš", "Sjećanje na davne dane", "Truba i mandolin", "Violeta"; Vladimir Kos: "Kišni dan", "Groteska", "To neće biti kraj"; Vanja Lisak: "Izvor želja"; Davor Kajfeš: "Kako mu drago"; and many others.

My acquaintance and friendship with Ićo, which began at the end of the 1950s, were the strongest during the time when we played together at dance halls and in the Ivica Körbler Sextet. Ićo played the trombone, and I played the alto saxophone and the clarinet (Körbler played the piano, Stanko Brichta alternated with Stipica Kalogjera on the trumpet, Mladen Kos played the double bass, and Boris Tesar played the drums). With that band we played in smaller towns around Zagreb (Zaprešić, Karlovac, Sisak, etc.), where we played by ourselves or as a part of the event called The Microphone Is Yours. With that band we also played at dance nights at the Croatian Music Institute and at the first television broadcasts of fashion shows, during which we changed our themes for each model and season. Our concerts at the Oleander terrace of the hotel Esplanade in Zagreb were especially pleasant. We were an excellent band: Ićo Kelemen on trombone, Ladislav Fridri (or Milivoj Žarković) on trumpet, Josip Rešetić alternating with Ernest Trojak and Vanja Lisak on piano, Teodor Bedeković on guitar, Mladen Kos on double bass (he was sometimes replaced by Andrej Štengl, who also played the double bass, or Ćiro Boris Gašparac, who played the bass and sang), Veljko Seifried or Julije Premužak on drums, and I on alto saxophone or clarinet.

3. Resources

1. Bujas: Veliki hrvatsko-engleski rječnik, Ž. 2005. *Veliki hrvatsko-engleski rječnik*. 4th ed. Zagreb: Nakladni zavod Globus.
2. Farlex, Inc. 2013. *The Free Dictionary*. [online] Available at: <http://www.thefreedictionary.com/> [Accessed 4 May 2013]
3. Gioia, T. 1998. *The History of Jazz*. New York : Oxford University Press.
4. Leksikografski zavod Miroslav Krleža. *Proleksis enciklopedija*. [online] Available at: <http://proleksis.lzmk.hr/naslovnica/> [Accessed 4 May 2013]
5. Srce. *Hrvatski jezični portal*. [online] Available at: <http://hjp.novi-liber.hr/index.php?show=main> [Accessed 4 May 2013]
6. Ward, G. C., Burns, K. 2005. *Jazz : a history of America's music*. New York : Alfred A. Knopf.
7. Wikimedia Foundation, Inc. *Wikipedia: The Free Encyclopedia*. [online] Available at: <http://en.wikipedia.org/wiki/Main_Page> [Accessed 4 May 2013]

4. Endnotes

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xxxi I would just like to comment on what helped me most in making the glossary. As you will see, the source for most of the terms is the English *Wikipedia*, but I have checked all of those terms in other sources (mostly in the books by Gioia and Ward that I have put in my references) and made sure they were correct. Since jazz comes from the USA, there are many books and articles on the topic which can be very helpful when translating a text like this one.

xxxii As you will see in the forum on *Omega*, there was a discussion about the omission of definite articles with instruments and musicians when writing about jazz. Since this is not obligatory, but optional, I have decided to keep the article everywhere except when enumerating the members of a band with the addition of the instrument they play when the name of the instrument is preceded by "on" (e.g. "Teodor Bedeković on guitar, Mladen Kos on double bass").

xxxiii On the forum we agreed to put nicknames in quotation marks, but I think that in cases like this, when the author almost every time refers to a musician by using his nickname, it is not practical or necessary to use quotation marks every time, but only the first time that he mentions the nickname, and that is why I have done so.

xxxiv In this sentence I had problem because of the fact that *Gupčeva lipa* is not known internationally and there are almost no mentions of it on English websites. That was the reason why I decided to explain what it is in the sentence, say where it is, and give a translation together with its original name.

xxxv As you will see on the forum, the term "Radiotelevizija" was problematic for us because we can find English sources which translate it as "Radiotelevision", "Radio-Television", "Radio Television" and "Radio and Television". We voted on it and decided to use "Radio-Television".

xxxvi Here I had a problem with the term "cug-trombon" because I found that this expression (of German origin) refers to what is in English just "trombone" and I was not sure what to do with it. I could not put only "trombone" because the author mentions that Kelemen played the valve trombone before that and that is why I think this would be confusing for the readers. I thought about it and decided to add the word "regular" in order to distinguish this trombone from the previously mentioned valve trombone.

xxxvii In this sentence I was not sure how to translate the term "srednja glazbena škola". I found the term "secondary music school", but then my colleagues pointed out to me that we had agreed on using American English in this translation and this expression was more British. The American version would be "music high school", which I do not like as much due to the fact that the expression "high school" is different in meaning from our "srednja škola", but I did find it in several sources so I decided to use it.

xxxviii Here I was not sure how to translate "u redovitom roku". This is an expression which we often use in Croatia, but I was unable to find it in a similar form in any of the sources I consulted. That is why I decided to paraphrase it. At first I wrote "without any problems" but that seemed to be too much of a paraphrase so I changed it into "as planned by the curriculum.

xxxix Here I was not sure how to translate "Big band trubača Stanka Selaka" because from the Croatian form of this name it is impossible to tell whether this big band was organized by a trumpeter whose name is Stanko Selak or it

was a big band which consisted only of trumpeters. I analyzed the context and concluded that it was the former because Kelemen played the trombone. Then I wanted to translate it as "Stanko Selak's big band" but when I added this "trumpeter" part, it seemed very clumsy and odd, so I changed it to "the big band of the trumpeter Stanko Selak". This is not the only time I had such a problem in this text, but I think that it is enough for me to explain only one of them because I translated all of them using the same strategy. With bands which have a name such as "Big band Stanka Selaka", I decided to use the most common form used in jazz (e.g. the Duke Ellington Orchestra) and translate them as "the Stanko Selak Big Band", etc.

[xl] I would like to explain why I have not translated the titles of compositions and songs mentioned in my part of the text. There were several reasons. The first one was the fact that it would be impossible to find a specific composition or song by using the translation of its name. I understand that this is the reason why you told us to keep the original name and put the translation into parentheses. I decided not to do that because song titles are almost never translated literally, but adapted to the target language taking the whole piece into consideration. Moreover, I believe that this would hurt the cohesion and coherence of the text because there would be a lot of these parentheses (or footnotes, if someone decided to put the translations there) and the text would be more difficult to read and a lot longer. Also, I believe that in jazz music the emphasis is not so much on the lyrics but on the music, and the translation of song titles would not mean much to a jazz lover.

Translation 5: Usorac, Mate. 2010. *Turizam: poslovna etika, društvena odgovornost i održivi razvoj*. **Split: Beretin. pp. 163-5.**

1. **Glossary**[xli]

Croatian	English	Source
alohtona vrsta	new biological species	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
arboretum	arboretum	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
biljna vrsta	animal species	http://www.dnr.state.oh.us/Home/species_a _to_z/SpeciesGuideIndex/tabid/6491/Defaul t.aspx
biljni svijet	flora	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
biodiverzitet	biodiversity	http://www.thefreedictionary.com/biodivers ity
botanički	botanical	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
botanički vrt	botanical garden	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
ciljevi prostornog uređenja	spatial planning goals	http://www.unece.org/fileadmin/DAM/ hlm/documents/Publications/spatial_plannin g.e.pdf
depopulacijsko područje	depopulation area	http://www.espon.eu/export/sites/default/Do cuments/Projects/ESPON2006Projects/The maticProjects/DemographicTrends/2.ir_1.1. 4-full.pdf
dio prirode	part of nature	http://goo.gl/WtCCC
drvored	line of trees	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
ekološka osjetljivost	ecological sensitivity	http://yly- mac.gps.caltech.edu/Reprintsyly/N248Berg engren_2011.pdf
ekološka vrijednost	ecological value	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
ekosustav	ecosystem	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
estetska vrijednost	aesthetic value	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
europski kriteriji- standardi	European criteria/standards	http://www.undp.md/projects/Biomass/ENE RGY%20AND%20BIOMASS_Newsletter_ No7_ENG.pdf

		student's translation (using: http://www.theplus.us/Know/Economic-Development-System.aspx)
europski razvojni sustav	European development system	
geološki	geological	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
geomorfološki	geomorphological	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
gospodarska aktivnost	economic activity	http://www.businessdictionary.com/definiti on/economic-activity.html
gospodarska uporaba	economic use	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
gospodarsko-razvojni okvir	economic development framework	http://www.midlothian.gov.uk/info/1/ business_and_trade/625/midlothian_ economic_development_framework
gradski park	municipal park	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
hidrološki	hydrological	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
ihtiološki	ichthyological	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
industrija	industry	Bujas: Veliki hrvatsko-engleski rječnik
infrastruktura	infrastructure	Bujas: Veliki hrvatsko-engleski rječnik
jezero	lake	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
krajobrazna vrijednost	landscape value	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
kulturno-povijesna vrijednost	cultural-historical value	http://www.unesco.org/culture/natlaws/medi a/pdf/iran/iran_establishing_iranianculturalh eritageorganization_engtof.pdf
kvaliteta življenja	quality of life	http://www.who.int/substance_abuse/ research_tools/whoqolbref/en/
melioracijski zahvat	melioration	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
minerološko	mineralogical	http://www.dzzp.hr/dokumenti_upload/2010 0827/dzzp201008271501580.pdf
Ministarstvo zaštite okoliša i prostornog uređenja	Ministry of Environmental Protection and Physical Planning	http://www.mgipu.hr/default.aspx?id=8596
močvara	swamp	Bujas: Veliki hrvatsko-engleski rječnik
morfološka cjelina	morphological unit	http://onlinelibrary.wiley.com/doi/10.1002/ hyp.5643/pdf
mreža naselja	settlements network	http://hrcak.srce.hr/index.php?show=clanak &id_clanak_jezik=138055

nacionalna dobra	national goods	http://mises.org/journals/rae/pdf/rae4_1_4.pdf
nacionalni park	national park	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
nacionalni teritorij	national territory	http://cz.mfa.hr/?mh=126&mv=715&dmid=63
Narodne novine	Official Gazette	Glosar Sporazuma o stabilizaciji i pridruživanju između RH i EU
nevladina udruga	non-governmental organization	http://www.ngo.org/ngoinfo/define.html
neživa priroda	non-living nature	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
obalni ekosustav	coastal ecosystem	http://www.eionet.europa.eu/gemet/concept?ns=1&cp=1516
odgojno-obrazovna vrijednost	educational value	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
Odluka o donošenju programa prostornog uređenja RH	Decision on the adoption of the Spatial Planning Programme of the Republic of Croatia	student's translation (using: http://ec.europa.eu/maritimeaffairs/documentation/studies/documents/croatia_01_en.pdf)
održavanje	maintenance	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
održivi razvoj	sustainable development	http://sustainabledevelopment.un.org/
ograničenje infrastrukture	limitation of the infrastructure	http://www.cc.gatech.edu/fce/contexttoolkit/pubs/MANSE99.pdf
okoliš	environment	Bujas: Veliki hrvatsko-engleski rječnik
organizacijski okvir	organizational framework	http://www.actionforchildren.org.uk/media/1109018/action_for_children_organisational_framework.pdf
ornitološki	ornithological	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
paleontološko	paleontological	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
park prirode	nature park	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
park-šuma	forest park	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
pećina	cavern	Bujas: Veliki hrvatsko-engleski rječnik
perivoj	public garden	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
poljoprivreda	agriculture	Bujas: Veliki hrvatsko-engleski rječnik
posebni rezervat	special nature reserves	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf

prirodni proces	natural process	http://www.thefreedictionary.com/natural+process
prirodni resurs	natural resource	http://www.thefreedictionary.com/natural+resource
prirodno dobro	natural resources	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
program *Čovjek i biosfera*	Man and the Biosphere Programme	http://www.unesco.org/new/en/natural-sciences/environment/ecological-sciences/man-and-biosphere-programme/
promet	traffic	Bujas: Veliki hrvatsko-engleski rječnik
prometno razvojni koridor	traffic network development corridor	http://marlog-aast.org/2013/Papers/S5P5.pdf
prostor	space	Bujas: Veliki hrvatsko-engleski rječnik
prostorni razvoj	spatial development	http://www.nordregio.se/European-Journal-of-Spatial-Development/
razred	category	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
razvijenost	level of development	http://www.worldbank.org/depweb/beyond/beyondco/beg_02.pdf
razvojni cilj	development goal	http://www.un.org/millenniumgoals/maternal.shtml
resurs	resource	Bujas: Veliki hrvatsko-engleski rječnik
rezervat biosfere	biosphere reserve	http://www.unesco.org/new/en/natural-sciences/environment/ecological-sciences/biosphere-reserves/
riječna delta	river delta	http://geography.about.com/od/waterandice/a/Geography-Of-River-Deltas.htm
slap	waterfall	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
soliterna stijena	solitary rock	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
spomenik parkovne arhitekture	park landscaping monument	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
sredstvo javnog priopćavanja	mass medium	http://www.merriam-webster.com/dictionary/mass%20medium http://proleksis.lzmk.hr/46643/
stilska vrijednost	stylistic value	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
strogi rezervat	strict nature reserve	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
struktura slojeva	layer structure	http://www.google.com/patents/US20120029895
sustav infrastrukture	infrastructure system	http://www.cee.umich.edu/node/691

sustavna skrb	systematic care	http://www.glanzstoff.com/sqlcache/environmental-protection-policy-of-glanzstoff.pdf
svjetska mreža	world network	http://www.unesco.org/new/en/natural-sciences/environment/ecological-sciences/man-and-biosphere-programme/
svjetska razmjena	international trade	http://www.wto.org/english/res_e/statis_e/statis_e.htm
špilja	cave	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
terestrički ekosustav	terrestrial ecosystem	http://tern.org.au/
tržišni uvjet	market condition	http://www.businessdictionary.com/definition/market-condition.html
turistička atraktivnost	attractiveness to tourists	http://www.marketintelligencecenter.com/articles/245955
turističko-rekreacijska vrijednost	tourist-recreational value	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
turizam	tourism	Bujas: Veliki hrvatsko-engleski rječnik
učinkovitost	efficiency	Bujas: Veliki hrvatsko-engleski rječnik
uređivanje	improvement	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
vodno gospodarstvo	water management	http://www.epa.gov/awi/
vrelo	spring	Bujas: Veliki hrvatsko-engleski rječnik
Zakon o zaštiti prirode	Nature Protection Act	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
zakonski okvir	legal framework	http://www.government.nl/issues/health-and-safety-at-the-workplace/legal-framework
zaštićeni krajobraz	important landscape	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
značajka prostora	space characteristic	http://www.jstor.org/discover/10.2307/40024889?uid=3738200&uid=2&uid=4&sid=21102214781311
znanstvena vrijednost	scientific values	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
živa priroda	living nature	http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf
životinjska vrsta	plant species	http://www.theplantlist.org/

2. **Translation**

- Give the people and non-governmental organizations the opportunity to protest at locations where a crisis might occur [xlii] and in the mass media[xliii]; and

- Allow open access to all existing information

Also, according to the Decision on the adoption of the Spatial Planning Programme of the Republic of Croatia[xliv] (OG, 50/99), the part called Spatial planning goals[xlv], the aim of the economic development framework is to ensure higher quality of life and balanced development in all the regions of the country, to improve the efficiency of the economy, which should adapt to market conditions, and to make Croatia a part of European development systems and international trade. In the usage of space, the key role belongs to agriculture, tourism and industry, while special importance should be given to traffic and infrastructure, especially to water management because it has multiple effects on space. That Decision determined the basic goals for spatial development, and these are:

- Strengthening the development structure by taking the form and the morphological units of the national territory into consideration and by maintaining the existing settlements networks, traffic network development corridors, and resource locations;
- Increasing the value and quality of the space and the environment and adapting development goals to space characteristics while avoiding negative influences on the space and the environment;
- Rationally using and protecting national goods and basing purposeful usage and assignment of space upon professional and scientific grounds and complete insight into space characteristics. All of that should be in compliance with the European criteria/standards, especially with those which regard the protection of natural resources and the environment;
- Accepting the common and distinctive features of different areas, everything that makes up their natures[xlvi], their ecological sensitivity, the level of development and the limitations of their infrastructures, their attractiveness to tourists, and other characteristics as a base for determining common criteria for space usage and distribution of businesses which will be used in creating documents about spatial planning and development programmes;
- Developing infrastructure systems in the whole area in accordance with their development needs and European standards;

- Ensuring the efficiency of the spatial planning system and improving the organizational, legal and other frameworks for systematic care about space and spatial development;
- Putting the priorities for spatial development primarily on the improvement of the efficiency within the space that was already built and is being used and on the creation of the conditions necessary for the establishment of new programmes which should propel economic activity and improve the quality of life in all the areas of the country, especially in the depopulation ones.

3.1.3. Protected parts of nature

Those are parts of nature which are of interest to the Republic of Croatia and are therefore under its special protection. They include: nature parks, national parks, strict nature reserves, special nature reserves, biosphere reserves, forest parks, important landscapes, park landscaping monuments and individual animal and plant species. The protected parts of nature are classified into categories of international, national and local importance, which is done by the Ministry of Environmental Protection and Physical Planning[1][xlvii]. The protected parts of nature are defined in and regulated by the Nature Protection Act (OG, 30/94)[2][xlviii], and we will explain what they are shortly as it is done in the Act:

- **Nature monument:** It is an individual unaltered segment or a group of segments of living or non-living nature distinguished by great aesthetic, cultural-historical, or scientific value. It may be of the following types: geological (a mineralogical or paleontological site, an important layer structure, etc.), geomorphological (a cave, cavern, solitary rock, etc.), hydrological (a spring, waterfall, lake, swamp, river delta, etc.), botanical (a rare or site-specific specimen of flora, etc.), etc. Activities posing a threat to a nature monument and disturbing the features and assets for which it was designated as

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[1] This was the name of the Ministry until 2004. Today it is called the Ministry of Environmental and Nature Protection.

[2] This Act is no longer in effect, as it was replaced in 2005 by a new act of the same name.

such are not permitted[xlix] on the monument itself and in its immediate proximity. In Croatia there are many nature monuments of all the types mentioned above.

- **National park:** It is a large, predominantly unaltered area characterized by exceptional and varied natural assets, comprising one or several preserved or predominantly unaltered *ecosystems*. It is intended for scientific, cultural, educational and recreational purposes. Only activities not endangering the authenticity of the nature in a national park are permitted, and economic use of natural resources is prohibited in such a park. There are seven national parks in Croatia: the Plitvice Lakes, Risnjak, Paklenica, Brijuni, Kornati, Krka and Mljet.[3]

- **Nature park:** It is a large natural or partly cultivated area distinguished by aesthetic, ecological, educational, cultural-historical and tourist-recreational values. Business and other activities which do not pose a threat to its essential characteristics and role are permitted in a nature park. There are six nature parks in Croatia: Biokovo, Velebit, Kopački rit, Lonjsko polje, Medvednica and Telašćica.[4]

- **Strict nature reserve:** It is an area distinguished by an unaltered or only slightly altered overall natural environment, set aside exclusively for scientific research which does not affect its biological diversity and the authenticity of its nature and which does not endanger the free development of natural processes. In a strict nature reserve any business or other activity is prohibited and only scientific activities are permitted, provided that they do not disturb the natural processes and biodiversity. There are two strict nature reserves in Croatia: Hajdučki kukovi and Rožanski kukovi on Velebit and Bijele stijene and Samarske stijene on Velika Kapela.

- **Special nature reserve:** It is an area with a single or several prominent unaltered elements of nature which has a particular scientific significance and intended purpose. A special reserve may be of the following types: botanical (of flora or forest vegetation, etc.), zoological (ornithological, ichthyological, etc.), geological, hydrological, a marine reserve, etc. Acts and activities which could impair the characteristics for which a special

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[3] Today, there is another national park in Croatia, the Northern Velebit National Park.

[4] Today, there are eleven nature parks in Croatia. The ones not mentioned above are: Papuk, the Vrana Lake, Učka, Žumberak-Samoborsko gorje and the Lastovo Archipelago.

nature reserve was designated as such are not permitted in that reserve (e.g. collecting and destroying plants; disturbing, capturing and killing animals; introducing new biological species; melioration; various forms of economic or other ways of using the land, etc.). There are many special nature reserves in Croatia, here are some examples: the botanical ones include Smerovišće (close to Samobor), the Đurđevac sands, Lun (on Pag) – famous for its wild olives, Zavižan – Balinovac – Zavižanska kosa, etc.; the forest ones include the island of Lokrum, the Dundo forest on Rab, parts of Medvednica, the Motovun forest, Japetić, etc.; the zoological ones are Kopački rit and Varoški lug; the ichthyological ones are the rivers Jadro and Vrljika; the ornithological ones include Krapje đol, Jastrebarski lugovi, Crna mlaka, the Vrana Lake, etc.; the delta of the river Neretva is an ichthyological-ornithological reserve; the geomorphological ones are Vražji prolaz and Zeleni vir near Skrad in Gorski Kotar; and the geomorphological-hydrological ones are the canyon of the river Čikola, the river Zrmanja from Obrovac to its mouth, and Krčić (near Knin). (LT.)

- Biosphere reserve: It is a protected area comprised of terrestrial or coastal ecosystems which serve for preserving biological diversity, performing scientific research, providing education and enabling sustainable development. These reserves are recognized internationally as part of UNESCO's Man and the Biosphere Programme and they are a part of a world network of such reserves. Today there are 393 biosphere reserves in 94 countries around the world.[5] Velebit is the only biosphere reserve in Croatia.

- Forest park: It is a natural or planted forest of major landscape value designated for relaxation and recreation. Only those actions aimed at its maintenance or improvement are permitted in a forest park. There are 23 forest parks in Croatia[6], including Zlatni rt (Rovinj), Goluhinjak (Lokve), Jasikovac (Gospić), Trakošćan, Marjan (Split), Košljun (Krk), etc.

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[5] This information is from the period when this book was originally being written. Today, there are 617 biosphere reserves in 117 countries around the world. In 2012, Croatia got another biosphere reserve, which it shares with Hungary: the Mura Drava Danube Biosphere Reserve.

[6] Today, there are 33 forest parks in Croatia.

- Important landscape: It is a natural or cultivated tract of land of major aesthetic or cultural-historical value, or a landscape specific for a certain area. Actions impairing the features for which the important landscape was designated as such are not permitted in that landscape. There are 28 important landscapes in Croatia[7]: Limski zaljev, Slapnica (Jastrebarsko), Brela (Makarska), the surroundings of Ozalj and Okić-grad (Samobor), Konavoski dvori (Dubrovnik), the Zrće beach (Pag), the canyon of the river Cetina, Vidova gora (Brač), etc.
- Park landscaping monument: It is an artificially shaped space (a public garden, botanical garden, arboretum, municipal park, line of trees, group of trees, individual tree, etc.) distinguished by aesthetic, stylistic, artistic, cultural-historical or scientific value. Actions impairing the features for which the monument was designated as such are not permitted on that monument. There are more than 100 park landscaping monuments in Croatia: the Trsteno (Dubrovnik) and Opeka (Varaždin) arboretums, botanical gardens on Velebit, in Kaštel Lukšić, in Zagreb, etc.

3. Resources

1. Bujas: Veliki hrvatsko-engleski rječnik, Ž. 2005. *Veliki hrvatsko-engleski rječnik*. 4th ed. Zagreb: Nakladni zavod Globus.

2. Državni zavod za zaštitu prirode. *The Nature Protection Act – Provisional Translation*. [pdf] Available at: <http://www.dzzp.hr/dokumenti_upload/20100827/dzzp201008271501580.pdf> [Accessed 21 May 2013]

3. Farlex, Inc. 2013. *The Free Dictionary*. [online] Available at: <http://www.thefreedictionary.com/> [Accessed 21 May 2013]

4. Leksikografski zavod Miroslav Krleža. *Proleksis enciklopedija*. [online] Available at: <http://proleksis.lzmk.hr/naslovnica/> [Accessed 21 May 2013]

5. Srce. *Hrvatski jezični portal*. [online] Available at: <http://hjp.novi-liber.hr/index.php?show=main> [Accessed 21 May 2013]

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[7] Today, there are 85 important landscapes in Croatia.

6. Wikimedia Foundation, Inc. *Wikipedia: The Free Encyclopedia*. [online] Available at: <http://en.wikipedia.org/wiki/Main_Page> [Accessed 21 May 2013]

4. Endnotes

[xli] In finding the terminology and creating the glossary for my part of the text I tried to use mostly sources connected with the environment and environmental protection because my part of the text deals with that. A number of terms appeared on *Wikipedia* but I decided to try and find them in other sources as well. I managed to do so with all of them but I still put *Wikipedia* on my list of references because it helped me with many terms. However, what helped me most was the provisional translation of the Croatian Nature Protection Act, which I was able to find on the website of the Croatian State Institute for Nature Protection. Since the author of this book took some of the text in my part directly from this Act, I was able to use it both as a source of terminology and as a reference point for the translation, which was really helpful to me.

[xlii] The first problem I had in translating this text was the expression "krizno žarište". In Croatian it is clear what it means but I was not able to find an English equivalent. I thought about translating it as "critical point" or "point of crisis" but, after looking it up, I realized that the meaning was not the same as the meaning of "krizno žarište". That is why I decided to paraphrase it as "a location where a crisis might occur".

[xliii] In translating the term "sredstvo javnog priopćavanja" I had a problem because it seemed to me that this expression was not used anymore in Croatian (and this is a relatively new book) and I was not able to find it in any of the dictionaries that I consulted. I found a definition for this term and thought about translating it as "mass media" because their definitions are the same. I was able to find the entry "sredstva masovnog priopćavanja" in the *Proleksis* encyclopedia, and this entry instructed the readers to see the entry "masovni mediji", so I decided that I could translate it as "mass media".

[xliv] I was not able to find a translation of this Decision (or just a translation of its name) so I had to translate it myself. However, I was able to find the translation of the Spatial Planning Programme. I also found some examples of similar decisions and saw how this first part ("Odluka o donošenju") was usually translated, so I translated the full name of my Decision accordingly.

[xlv] It seemed to me that this part of the sentence (…, Ciljevima prostornog uređenja, …) would be unclear and confusing if I just translated it without adding some sort of explanation of what it refers to. When I first read this, I was not sure what it referred to, but, when I looked up the Decision in question, I was able to understand it. However, since this Decision was not translated into English, the readers of this book would not be able to check this like I did, and I believe that they would be confused by the sentence. That is why I decide to add the part "the part called…".

[xlvi] Here I was not sure how to translate the expression "prirodna cjelovitost". I thought about "natural wholeness" but, when I looked it up, I realized that the term was used only in the context of meditation and yoga. When I could

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not find the English equivalent of this term, I decided to paraphrase it and write "everything that makes up their natures".

xlvii This book was published in 2011, but it seems to me that it was written at least several years before that. In this case, the name of the Ministry that the author mentions was changed and I decided to explain that to the readers. That way it will be easier for them to find information about the Ministry and their business and I think that is important in a book of this type. Also, since this is a book about economics, I believe that footnotes are a valid method of communicating with the readers and explaining some parts of the text that we might find confusing or, more importantly, incorrect.

xlviii As I mentioned in footnote number 2, the Nature Protection Act that the author quotes is no longer in effect and it was replaced by an act of the same name in 2005. I think that it is important to mention that to the readers since some of its parts were probably changed and it is no longer a valid source of information. In translating this text, I used the new act, i. e. the translation of the new act into English. Some sentences in this part of the text were taken directly from that Act and some were slightly changed. I did the same. I took the sentences which I thought were translated well and changed whatever I decided was necessary. I did this because I worked with a provisional translation of the Act – had it been an official translation, I would have taken it without changing anything.

xlix As I said in the previous not, the author of the book copied some of the sentences in this part from the Nature Protection Act. I find that, in Croatian, legislative texts are written slightly simpler than in English, and I decided to simplify some parts of these sentences in the translation. For example, at the point where this note is, the translation I had used the construction with the verb "shall", which is most often translated into and from Croatian using the present tense. However, In English it is more complicated, and I think it should be simplified in a book of this type, which could be read by people who are not aware of the meaning of that construction. That is why I replaced the verb "shall" with Present Simple. I did this at a few other places, too, but I tried not to intervene into the text too much.

l Here the author says that there are seven national parks in Croatian and enumerates them. However, that was the case 15 years ago. That is the reason why I decided to put a footnote here and inform the readers that today there are eight national parks in Croatia. I have added this type of information to every number that the author mentions which is no longer correct because I think that this information is too old and that the readers should know how it is today.