

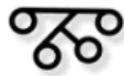
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ODSJEK ZA ANGLISTIKU**

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SMJER: PREVODITELJSTVO**

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**Translation of proper nouns:
strategies and implications**

Diplomski rad



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TRANSLATION TRACK

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**Translation of proper nouns:
strategies and implications**

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Supervisor:
Kristijan Nikolić

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Abstract

This thesis comprises four annotated translations, followed by a discussion. Excerpts from three books were translated from English into Croatian, and excerpt from one is translated from Croatian into English. Source texts in English were taken from Simon Jenkins' *A Short History of England*, Paul Barber's *Vampires, Burial and Death: Folklore and Reality* and Andrew Chesterman's and Jenny Williams' *The Map. A Beginner's Guide to Doing Research in Translation Studies*. The source text in Croatian was an excerpt from Robert Perišić's novel *Područje bez signala*. Each of the four translations is accompanied by a glossary and a reference list. The discussion focused on various strategies of translating proper nouns, as well as the implications of the translator's choice of a particular strategy. Categories of proper nouns discussed were anthroponyms, toponyms, and proper names applied to categories of objects. Examples used in the discussion were taken from Jenkins' *A Short History of England*, Barber's *Vampires, Burial and Death: Folklore and Reality*, and Perišić's *Područje bez signala*.

Sažetak

Ovaj se diplomski rad sastoji od četiriju prijevoda i rasprave. Tri su teksta prevedena s engleskoga na hrvatski, dok je jedan preveden s hrvatskoga na engleski jezik. Izvorni tekstovi na engleskom jeziku isječci su iz djela *A Short History of England*, autora Simona Jenkinsa, *Vampires, Burial and Death: Folklore and Reality* Paula Barbera i *The Map. A Beginner's Guide to Doing Research in Translation Studies* Andrewa Chestermana i Jenny Williams. Izvorni tekst na hrvatskom jeziku isječak je iz romana Roberta Perišića *Područje bez signala*. Tema je rasprave prevođenje vlastitih imenica, točnije odabir prijevodne strategije i implikacije koje prevoditelj izbor za sobom povlači. Kategorije vlastitih imenica oko kojih je rasprava strukturirana jesu antroponimi, toponimi i vlastita imena različitih kategorija objekata. Navedene su kategorije oprimjerene vlastitim imenicama iz djela Jenkinsa, Barbera i Perišića.

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Part One
Discussion

Translation of proper nouns: strategies and implications

1. Introduction

Translation Studies has a relatively short history as a discipline. It formally emerged in the 1950s; however, the issue of proper nouns had been gaining importance in philosophy and linguistics since as far back as the mid-nineteenth century. In 1843, John Stuart Mill started his book *A System of Logic Ratiocinative and Inductive* with the topic of names, which he divided into connotative and non-connotative (2006, 30) and posited that, since proper names have no connotations, they are as such not even a grammatical category. When it comes to proper nouns in translation, the first question scholars asked themselves was probably whether such nouns should be translated at all; Mill's claims imply that they are inherently untranslatable. There have been differing opinions and trends throughout history regarding this issue, based on different scholarly approaches to proper nouns. One of the first relevant theories was Mill's direct reference theory according to which nouns are mono-referential and only serve as tags. In 1981, Newmark classified proper nouns into categories and proposed prescriptive solutions for dealing with translating each of them, whereas today the dominant approach is descriptive. We can find an increasing number of studies describing proper nouns as some of the most difficult challenges in translation (Zarei and Norouzi 2014, 152). From the 1920s up to today, the trend has shifted from a preference of translating proper nouns to a preference of non-translation, as translation would possibly alter the meaning ascribed to the referent (Zarei and Norouzi 2014, 153).

Proper nouns have not been in the focus of such a vast body of research as culture-specific terms have, for instance. That is a shame, since they are sometimes some of the most difficult translation tasks put before us, particularly with the common misconception that they are not a particularly challenging task. The attitude I have noticed among laymen and inexperienced translators is that proper nouns should either not be translated at all or simply adapted for better intelligibility in the target culture. Considering the common perception that there is not much flexibility to translating proper nouns, in this discussion I will be exploring different strategies and some of their implications.

What sparked my curiosity for this particular topic was the question which always seemed to come up in forum discussions, and that is whether we should translate this or that proper noun or not. When approaching proper nouns, the translator must always keep in mind the context, functional style of the source text and the target audience. He or she must decide on a global strategy, and within it he or she will then have to resort to various local strategies of translating proper names, which is the focus of this discussion. How does one preserve the authenticity of the noun and its referent on the one hand, and on the other, how does one make it more intelligible for the consumer of the translation who inhabits a different culture? Aguilera (2008), Hirschman et al. (2001, 24) and Van Coillie (quoted in Zarei and Norouzi 2014, 155) are some of the names in contemporary translational research that propose a number of possible strategies and procedures for translating proper nouns. Their methods do not differ so much in content, as they do in terminology and the categorisation I find most straightforward and intuitive is Van Coillie's. Here are the nine strategies he enumerates: reproduction; nontranslation plus additional explanation; replacement of personal name by a common noun; phonetic or morphological adaptation to the target language; use of exonyms; replacement by a more widely known name from the source culture or an internationally known name with the same function; substitution; translation of names with a particular connotation; replacement by a name with another or additional connotation and finally deletion. I will be referring to these in the main part of the discussion.

For the purpose of this discussion I have divided proper nouns into three relatively broad categories of interest in translation: names of people (anthroponyms), names of places (toponyms) and names given to categories of objects such as brands and proprietary objects. I will be focusing on analysing the translation strategies applicable to examples of each of these categories. The examples will be taken from Simon Jenkins' *A Short History of England*, Paul Barber's *Vampires, Burial and Death: Folklore and Reality* and Robert Perišić's *Područje bez signala* ("No-Signal Area"¹). Implications of different strategic choices and translation solutions will also be mentioned. For the purpose of providing an analysis that is as well-rounded as possible, I will be using examples from the discussion forum in cases where my portions of source texts are lacking.

¹ This is a suggested translation for the English version of the book. We got to translate a nonpaginated prepublished edition of *Područje bez signala*, therefore in examples from Perišić's book there will be no references to pages on which certain proper nouns can be found.

2. Selecting strategies for translating proper nouns and the implications of the translator's choices

2.1. Translating anthroponyms

2.1 a) Names of persons

Real people's names are hardly ever changed during the translation process. Let us, for instance, the case of "William FitzStephen" (Jenkins 2011, 45). He may belong to a different timeframe and historical context, but "William FitzStephen" has no connotations in the target culture; with such a non-connotative name it is best to simply reproduce it, i.e. transfer it from one language into the other, as its only referent is the person himself. Possible reasons for adapting such a name to the target culture would include the context, the reader of the translation and/or the functional style that dictates an intervention. In this case no such reason can be found: a straightforward transfer implies to the reader that there is no historical or cultural significance he or she should concern him- or herself with, unlike in the case of William the Conqueror which I will be discussing below.

However, regular non-metaphorical proper names such as William FitzStephen can sometimes confuse the translator. That is most often the case in fiction. In Perišić's novel *Područje bez signala*, one of the protagonists is named "Šeila". This name is not metaphorical in nature and carries no connotative meaning per se, but the translator needs to keep in mind the fact that naming in works of fiction often works as characterization. In the process of choosing a strategy for dealing with "Šeila", I considered her backstory in the novel, which clearly emphasizes differences between two cultures: between the socio-cultural reality of a transitional country (its name is never explicitly mentioned, but there are signs that point to Bosnia) and the United States. I needed to pick up these differences Perišić puts emphasis on in order to successfully choose a strategy and approach translating the characters name. Proper nouns are not usually culturally specific elements, but this case shows that they can have cultural overtones, which then need to be taken into account and transferred into the target culture appropriately. I daresay the name "Šeila" is obviously and intentionally culturally marked when compared to "Sheila", which is how another character (Michael, the

American) addresses her. Overlooking these cues would lower the quality of my translation, because I would fail to communicate this subtle difference. Having this cultural backstory of the novel in mind, I have chosen as a global strategy not to overly domesticate most of the text for the English-speaking target audience. But before picking a translation procedure, I still had one difficulty with regard to “Šeila” in particular to overcome. It is clear that the name does not follow the rules of English orthography. This is exactly why I believe it is important for the translator to be acquainted with various strategies and procedures for translating proper names – it is easily assumed that, since the letter “š” does not exist in the English alphabet, one should simply transliterate the name, i.e. one could intuitively and unconsciously employ the strategy of morphological adaptation. My guess is that when a translator jumps to a conclusion like that, they are giving priority to fluency and immediate intelligibility of the text, over (a certain degree of) cultural transfer. I would argue against this simplistic approach, especially in works of fiction. It somehow implies that the choice of the target equivalent had not been thought through. Proper nouns in fiction abound in with meaning and the translator should not be afraid to make the target audience break the occasional sweat and turn a few pages to look at a name index or look down to read a footnote. Naturalization and domestication of “Šeila” into “Sheila” would imply that the translator had not prior to translating taken into consideration the context and cultural background of the novel. In this case I finally chose to approach the translation with reproduction (in Van Coillie’s terms), or simply put, I transferred the name and its original form into the target language. Even if English and Croatian orthographies differed substantially, I would still stick to non-translation (for all the reasons stated above), but I would explain the pronunciation of names in footnotes.

2.1 b) Names of historical figures

We already know that in *A System of Logic* Mill claimed that proper names have no connotative meaning, hence no semantic significance whatsoever. This makes them exclusively mono-referential and untranslatable, as they carry no semantic load and do not stand for an entire category the same way common nouns do. Over a hundred years later, in

the nineteen-seventies, Saul Kripke defends the direct reference theory and non-translatability of proper names. An example of this is the aforementioned William FitzStephen. But taking into consideration the scholars' arguments, I must argue that not all regular persons' names are non-connotative in all possible contexts. One of such contexts is the historical context, as we had the chance to notice while working on Jenkins' book *A Short History of England*.

Jenkins' overview of England's history abounds with names of historical figures, which are always a challenge for the translator. To decide on the appropriate strategy of translating some historical figures' names requires of the translator an appropriate degree of theoretical and cultural knowledge. Let us examine the case of "William the Conqueror" (2011, 33) versus "William FitzStephen" (2011, 45). To any translator it becomes clear that two different procedures have to be implemented, although the names – in their form – are the same. It crossed my mind that a third strategy would be necessary had I had to switch timeframes and translate the name of yet another William: Prince William, Duke of Cambridge. The process of comparison of these three examples is fertile ground for showcasing differences in the translator's approach to the same proper name depending on different contexts, cultures and target readers. Newmark (1981, 70) argues that translatable Christian names and Biblical names should always be translated. His very openly prescriptive approach does not usually resonate well with me, but I do agree that historical names that have previously been translated and are accepted as such in a particular culture are best not to be reinvented (depending on the context and purpose of a particular text, of course). With names of historical figures, the safest strategy is simply looking them up in existing lexicons in the target culture. These translated names are referred to as exonyms, as previously mentioned in Van Coillie's categorization. This is how "William the Conqueror" becomes "Vilim Osvajač", according to *Hrvatski opći leksikon*. Regnal names are often translated using exonyms (especially in the case of papal names which are always translated and culturally appropriated). This practice is not employed when it comes to contemporary names, however, which can be seen on my arbitrary choice of example for comparison, "William, Duke of Cambridge". Without historical context, a semantically empty name should be transferred into the target language with no changes. The title, however, would be translated: "Princ William, vojvoda od Cambridgea". Therefore, the translator's decision to

translate “William” into “Vilim” implies to the reader straight away that this person is of historical and transcultural significance, unlike a contemporary William who will not be naturalized even if he is royalty in the contemporary timeframe.

Historical and cultural significance are important factors according to which the translator chooses his or her strategy – such as in the case of “Henry XXX” (Barber 1988, 30). The colleague faced with the task of translating “Henry XXX” immediately placed him into historical context and understood that the optimal strategy would be to first look for exonyms. This is important to do with names of non-regnal and less popular historical personas: the target reader may know this person by the exonym accepted in his or her language. Failure to use this exonym may imply to the reader that the translator is unfamiliar with the referent of the proper name. Or, and this is a far worse scenario, if the reader expects a particular exonym he or she associates with the referent and gets something new instead, they may miss the reference altogether.

2.1 c) Nicknames

I have decided to address the issue of nicknames as well in the category of anthroponym, because they are usually layered with meaning and interesting to translators. Unlike proper names of persons such as Stephen or William, nicknames usually come into existence through metonymical extension. The translator’s choice of strategy when dealing with such cases depends perhaps primarily on what genre he or she is dealing with. In any functional style where the referent of a particular name is an existing person, it would be most respectful to opt for simple transfer. Such is the case of “Robert ‘Strongbow’ de Clare” (Jenkins 2011, 47). I could have translated the semantic meaning of ‘Strongbow’, but the context did not dictate it. This person was mentioned once with no connotative importance so a translation, or even additional explanation, would be unnecessary and interfere with the fluidity of the text.

However, when the translator’s task is to translate a literary work – in this particular case Perišić’s *Područje bez signala* – there are a number of ways to approach the issue. In works of fiction, nicknames often play a role in the characterization of their referents. The two nicknames deemed relevant and mentioned in a forum discussion side by side were

“Balvan” and “Brko”. I would opt for translating “Balvan” because the nickname carries meaning for the person who bestowed it upon its referent, and that is the sole purpose of having it in the novel in the first place – protagonist Slavko gives this name to a not very subtle, daft interrogator and the nickname has pejorative connotations. I would substitute the nickname for one that has similar connotations in the target language, for instance “Slowpoke”. By not translating this nickname we would fail to communicate important meaning. Of course, translating one nickname does not mean the same global strategy should be followed blindly with all others. The point of having in mind both the global strategy and local strategies is that there is no universal approach that can be applied to a source text in its entirety. Different factors may require one nickname to be translated, but not the other. Such is the case of the nickname “Brko”, for which a colleague claimed was mentioned sporadically and accompanied by other names typical for the source culture (“Armin”). In such an environment, domestication would stand out and seem unnatural. Not much would be lost if the nickname stayed in its original form, so that is how I would approach it.

2.2 Translating toponyms and ethnonyms

Another broad category of proper nouns are toponyms. This category includes names of places (usually geographical). They usually have corresponding ethnonyms, i.e. names of peoples inhabiting these geographical places. Strategies for translating toponyms differ substantially from approaches to translating anthroponyms. A very common strategy to use is to look up potential exonyms in existing lexicons and encyclopaedias of the target language. This is a straightforward translation procedure that works well because most toponyms are not connotative and require no further in-depth analysis. Some do not require any adaptation to the target language whatsoever. Examples from Perišić (2015) include “Washington” (Washington) and “Istanbul” (Istanbul). An example of using an exonym is “Bospor” that turns into its English equivalent “the Bosphorus”.

In *Vampires, Burial and Death: Folklore and Reality* Paul Barber on numerous occasions mentions “Yugoslavia” (1988, 9) and the corresponding ethnonym “Yugoslavs” (1988, 7). This is perhaps the best example I could find in the three source texts combined, on which to demonstrate how different translation strategies and solutions have very different

implications. The choice of strategy and translation process seems fairly easy in this case, since these nouns represent in fact an already morphologically adapted translation of the toponym “Jugoslavija” and ethnonym “Jugoslaveni”. However, when the issue of their translation cropped up in the forum discussion, two diametrically opposite opinions arose: are we to simply domesticate these nouns or should we use the process of adaptation to get “bivša Jugoslavija” and indicate the change in timeframe? Barber wrote his book in 1988, in an entirely different timeframe and socio-political reality – today, this toponym no longer has an existing extralinguistic point of reference. Therefore one preferred strategy mentioned was adaptation, in order to simplify the text for the reader. The students who expressed this idea encountered the following response from another group of students: these names are best not to be adapted to the contemporary and the author should be respected through the translator’s invisibility. This was my approach too. A decision regarding this seemingly minute thing changes completely the global approach to translating the book. To avoid temporal and spatial discrepancies, the procedure of addition in this one case (“bivša Jugoslavija”) requires spatial and temporal deictic adaptation of all similar cases, creating thus a second original and revealing the translator’s presence. Especially because Barber narrates in first person and shares his experiences – how can he be writing in 1988 and mentioning former Yugoslavia? Whether the translator prefers and deems more appropriate in a given situation that fluency and immediate intelligibility (Venuti 1995, 9) are the most important quality of a good translation, or if he or she employs a more conservative strategy of being faithful to the original, both strategies make sense and neither will result in a bad translation per se, as long as we know what we are doing and why. A strategy I would also propose as acceptable is replacement by another name from the source culture. When the translator knows which part of Yugoslavia is referred to (a particular town), he or she can instead of “Jugoslavija” opt for the name of the corresponding country that exists today but was an integral part of Yugoslavia back in 1988. That way the translator is opting for recognizability without abandoning the context and timeframe, even if he or she does make slight adaptations. We can clearly tell that toponyms embedded in historical context such as Yugoslavia and the strategy of their translation can be a telltale sign of the translator’s presence.

As far as ethnonyms are concerned, Barber and Jenkins mention a plethora. Most of them refer to historically relevant peoples. “Silesians” (Barber 1988, 58) and “Saxons”

(Jenkins 2011, 47) are examples of this. The optimal solution would, as in the case of historical names, be to look for possible existing exonyms in the target language. Cultures usually create their own language variations of a certain ethnonym in order to suit their language norms, because an interesting characteristic of ethnonyms is that they do not act like typical proper nouns: ethnonyms can come with articles and they can form plurals. If the translator finds no culturally accepted exonym, they could theoretically get away with being creative and inventing a proper noun derived from the corresponding toponym, as long as it makes sense to the target audience. Luckily, “Šlesci” and “Sasi” are in use in the Croatian language, therefore there was no need for me to look outside relevant encyclopaedias and lexicons.

2.3 Translating proper names applied to categories of objects

Newmark opines that “the only types of proper names applied to categories of objects are trademarks, brand-names and proprietary names” (1981, 72) and that “these must not be translated unless they have become eponyms and are used generically” (ibid.). Newmark’s approach to translation of these names is fairly rigid and normative, but his typology is useful for this discussion as Perišić’s novel abounds with brand names and proprietary names.

Translating the reoccurring mentions of “xanax”, “skajp”, “fejsbuk” and “motorola” back into English almost seems to simple to be true. The translator will rightfully ask him- or herself why Perišić decided to adapt the spelling of the names of these English brands for purposes of the Croatian language. Only then can the translator decide how to approach them. By stylising the brand names, the author of the source text clearly expresses his writing style and/or the conversational style of his fictional characters. I think in this case it is almost inevitable to lose some information. When it comes to these concrete brand names, I would say it is best to translate them back into their original names and follow English spelling conventions: Xanax, Skype, Facebook, Motorola for the following reason; distorting brand names in order to point to conversational idiosyncrasies or the author’s style would unnecessarily confuse the reader of the target text and damage the readability of portions of the text. Instead, I propose that the translator be creative and express this linguistic

connotation through syntax and adaptation of characters' dialogue, e.g. using "the Facebook" instead of "Facebook" to indicate a character's potential ignorance regarding the phenomenon. If the only thing we would be losing is the author's style, I think the target audience could do without this small portion of stylistic features.

In cases when a proper noun serves as a proprietary name that carries certain cultural connotations, Van Coillie suggests that the connotation be reproduced in the target language. We encounter this in the example of "Plava laguna". I agree with the colleague who suggested "Blue Lagoon" in the discussion. Since Brooke Shields is alluded to in the same context this is obviously a reference to the film – an internationally known reference at that. The film is known in both cultures and the choice of strategy should not be too complicated a task for the translator. He or she should simply opt for a form of the proper name which has similar connotations in the target culture. The translator's focus is on creating the same connotation, not on translating the proper name in question into its linguistic equivalent, but in this case the referent already has an established proper name in both the source and target language.

3. Conclusion

As it can be seen throughout this discussion, translating proper nouns sometimes turns out to be more complex and intricate than it may seem right off the bat. There is no right or wrong answer to the question whether proper nouns should be translated or not. Depending on various factors such as genre, the target audience and the historical and cultural context, the translator first needs to roughly decide on a global approach to translating names of persons, places and objects: whether it be domesticating or foreignizing the text or simply modifying names of persons and places slightly for better fluency and intelligibility of the translation. Translators should be well-versed in picking up even the subtlest of cues of possible cultural significance in particular names if they wish to translate them. They must familiarize themselves with the respective histories of both cultures if the text so demands. He or she must also be familiar with how certain toponyms and ethnonyms change through different timeframes in source and target cultures. This combined knowledge enables the translator to competently choose between different local strategies for translating proper nouns, more than one of which can be appropriate in a given case, depending on the translator's intentions and his or her perceived expectations the target audience. Through history the view on proper noun translation has changed significantly: from the now outdated opinion that 'mono-referential, non-connotative' proper names should never be translated, we have progressed to discovering underlying meaning and cultural overtones in many such nouns. Today we are aware that the issue of translating proper nouns cannot be approached without acknowledging their emersion in culture, history and overall context. Translation strategies must hence be chosen accordingly and responsibly.

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Part Two
Translations

Translation 1

Jenkins, Simon. *A Short History of England*. London: Profile Books, 2011.

pp 43-47

1. Glossary

abbey	opatija	http://www.enciklopedija.hr/Natuknica.aspx?ID=66048
ascetic	asket	Bujas, Ž. <i>Veliki englesko-hrvatski rječnik</i>
baronial despotism	barunski despotizam	consultation with colleagues
battle of Lincoln	bitka kod Lincolna	http://hr.wikipedia.org/wiki/Robert_Ker_Porter
besiege	opkoliti	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
bishop of Ely	biskup Elyja	analogous to "biskup Chartresa" and "biskup Salisburyja"
bishop of Lincoln	biskup Lincolna	analogous to "biskup Chartresa" and "biskup Salisburyja"
bishop of Salisbury	biskup Salisburyja	http://proleksis.lzmk.hr/28438/
British Isles	Britansko otočje	http://proleksis.lzmk.hr/13622/
chancellor	kancelar	http://proleksis.lzmk.hr/29901/
chancellorship	kancelarstvo	hrcak.srce.hr/file/91534
civil war	građanski rat	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
clergy	Kler	http://www.enciklopedija.hr/Natuknica.aspx?ID=31855
confiscate	konfiscirati	http://enciklopedija.hr/Natuknica.aspx?ID=32776 , http://hjp.novi-liber.hr/index.php?show=search
Constitutions of Clarendon	Clarendonski ustav	http://www.enciklopedija.hr/Natuknica.aspx?ID=6529
contest	osporavati, poricati	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
council	vijeće	Trevelyan, G. M.: <i>Povijest Engleske</i>
crusaders	križari	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=elhgWBM%3D&ke

		yword=kri%C5%BEar
declared heiress	utvrđena nasljednica	my own translation, reference to Gačić: declare, utvrditi
Deheubarth	Deheubarth	http://enciklopedija.hr/Natuknica.aspx?ID=65772
domain	oblast	http://hjp.novi-liber.hr/index.php?show=search (oblast)
Duchess of Aquitaine	vojvotkinja Akvitanije	my own literal translation
Duke William	vojvoda Vilim	http://www.enciklopedija.hr/Natuknica.aspx?ID=64647
Edict	ukaz	http://www.enciklopedija.hr/Natuknica.aspx?ID=63059
Eleanor of Aquitaine	Eleonora Akvitanska	http://bib.irb.hr/prikazi-rad?rad=493139
established	postojeći, uspostavljen	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
excommunication	ekskomunikacija	http://enciklopedija.hr/Natuknica.aspx?ID=17413
expropriate	Izvestiti, ekspropirirati	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
feudal duty	Vazalska dužnost	http://www.enciklopedija.hr/Natuknica.aspx?ID=19403
Geoffrey of Anjou	Geoffrey V. Plantagenet	Black, J. <i>Povijest Britanskih otoka</i>
Gwynedd	Gwynedd	http://enciklopedija.hr/Natuknica.aspx?ID=65772
hair shirt	košulja od kostrijeti	Bujas, Ž. <i>Veliki englesko-hrvatski rječnik</i>
Henry I	Henrik I.	http://www.enciklopedija.hr/Natuknica.aspx?ID=25006
Henry II	Henrik II.	http://enciklopedija.hr/Natuknica.aspx?ID=25007
Henry of Anjou	Henrik Anžuvinski	http://enciklopedija.hr/Natuknica.aspx?ID=25007
house of Anjou	kuća Anjou	http://proleksis.lzmk.hr/40361/

inheritance	nasljedstvo	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
legal order	pravni poredak	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
Leinster	kraljevstvo Leinster	Moody, T. W.; Martin, F. X. <i>Povijest Irske</i> (99)
livery	livreja	http://hjp.noviliber.hr/index.php?show=search_by_id&id=e15kXxc%3D&keyword=livreja
Louis VII of France	Luj VII. (Mladi)	http://proleksis.lzmk.hr/35232/
marcher lord	markiz	http://www.enciklopedija.hr/natuknica.aspx?ID=38999 , http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=74548
Matilda	Matilda, kraljica Engleske	http://enciklopedija.hr/Natuknica.aspx?ID=39464
nave	brod (arhitektura)	http://hjp.noviliber.hr/index.php?show=search_by_id&id=f15kURY%3D&keyword=brod
Norman conquest	normanska osvajanja	http://www.enciklopedija.hr/Natuknica.aspx?ID=27813
overrule	odbiti, poništiti, nadvladati	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
Oxford castle	dvorac Oxford	consultation with colleagues
pay homage	odati počast	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
perquisites	redovita beneficija	Bujas, Ž. <i>Veliki englesko-hrvatski rječnik</i>
Richard 'Strongbow' de Clare	Richard 'Strongbow' de Clare	http://enciklopedija.hr/Natuknica.aspx?ID=27857

royal diplomat	kraljevski diplomat	hrcak.srce.hr/file/172066
royal secretary	kraljevski tajnik	http://enciklopedija.hr/Natuknica.aspx?ID=65834
Saxons	Sasi	http://www.enciklopedija.hr/Natuknica.aspx?ID=20699
Scutage	scutage (novac za štit)	http://www.britannica.com/EBchecked/topic/530299/scutage
Second Crusade	Drugi križarski rat	http://enciklopedija.hr/Natuknica.aspx?ID=34092
Stephen of Blois	Stjepan od Bloisa	http://www.enciklopedija.hr/Natuknica.aspx?ID=44101
succession	nasljedstvo, nasljeđivanje	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
suppression	supresija	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=d1lmXhE%3D&keyword=supresija
taxation	oporezivanje	Gačić, M. <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
The Anarchy	razdoblje anarhije	Black, J. <i>Povijest Britanskih otoka</i> (47)
Thomas Becket	Thomas Becket	Hrvatski opći leksikon
trappings	kićeni odjevni predmet, vanjski znakovi	Bujas, Ž. <i>Veliki englesko-hrvatski rječnik</i>
unfrocked	raspopljen, lišen mantije	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=dlxvWRE%3D&keyword=raspopiti+se
William FitzStephen	William FitzStephen	cleric and administrator in the service of Thomas Becket
William I	Vilim I. Osvajač	http://www.enciklopedija.hr/Natuknica.aspx?ID=64647

2. Translation

Iako su prve godine Stjepanove vladavine protekle mirno, nesmotreno je naredio eksproprijaciju imovine biskupa od Salisburyja, Lincolna i Elyja. Zbog toga je Matilda po dolasku u Englesku 1139. zatekla biskupe i barune spremne da ispoštuju prisegu o vjernosti koju su dali njezinom ocu. Uslijedilo je petnaest godina građanskog rata, poznatoga kao „Razdoblje anarhije”ⁱ. Kraljevsko pravo zamijenio je barunski despotizam. Stjepan je i dalje uživao naklonost naroda kao ustoličeni monarhⁱⁱ, dok je Matilda bila krvna nasljednica krune. Nakon što su njezini pristalice porazili Stjepana u bitci kod Lincolna 1141., Matilda je nakratko proglašena kraljicom, no uskoro je opkoljena u dvorcu Oxford iz kojeg je pobjegla ogrnuta bijelim plaštom, hodajući u noći zaleđenom Temzom sve do Wallingforda. Nakon godina neprekidnog sukoba, Matilda se 1148. vratila u Anjou i svoj zadatak prepustila svojem i Geoffreyevom sinu, tada tek tinejdžeru, Henriku od Anjoua.

Taj će mladić Europu baciti na koljenaⁱⁱⁱ. Bio je snažne građe i ride kose, obdaren tjelesnom izdržljivošću i „plamenim crtama lica” za koje se govorilo da je „lice na koje bi vam pogled mogao tisuću puta pasti, no bili biste prinuđeni potražiti ga ponovo”. Po ocu, pripadale su mu oblasti Anjou i Maine, a po djedu, Henriku I., polagao je prava na Normandiju. Nadjenuo si je nadimak Plantagenet po grančici brnistre (*planta genista*) koja je krasila bojne kacige kuće Anjou.

Godine 1151. Henrik je otišao prisegnuti na vjernost Luju VII. Francuski je kralj bio bogobožan i ponizan čovjek, dok je njegova supruga Eleonora bila hirovita. Samostalno je vladala kao vojvotkinja Akvitanije, a i prije napunjene tridesete godine bila je osobno je povelu trupe u Drugi križarski rat. Kad je ugledala mladog Henrika ostala je očarana. Rugala se suprugu Luju govoreći mu da je „redovnik, a ne kralj” i zatražila smjesta poništenje braka. U svibnju 1152. udala se za deset godina mlađeg Henrika u Poitiersu, glavnom gradu svoga vojvodstva, objedinivši time carstvo koje se prostiralo od Škotske do Španjolske, „od Arktika do Pirineja”. Potez je zgrozio Europu, ali općinio je povijest. Spoj strasti i politike udahnuo je novi život englesko-francuskoj vezanosti. Unatoč svojoj dobi, Eleonora je Henriku podarila osmero djece i priredila mu beskrajno mnogo nevolja.

Budući da su mu nasljedstvo osporavali i Pariz i London, Henrik se morao pokazati dostojnim krune. Njegovi anžuvinski vitezovi – mnogi od njih iskusni križari – pokoravali su sve pred sobom. Kad je Henrik 1153. dospio u Englesku s tri tisuće vojnika, Stjepan mu se nije suprotstavio te mu je priznao krunu. Bez obzira na to, preminuo je u idućih godinu dana. Baruni su pohitali zakleti se na vjernost mladom ratniku koji je dokazao svoju moć i nudio im ono za čime je cijela Engleska tada čeznula, jedinstvo i mir.

Henrik i Becket

(1154. – 1189.)

Henrik II. (1154. – 1189.) istodobno je bio kralj-ratnik i viteški junak^{iv}. Nikada nije mirovao; putovao je svojim oblastima rijetko se zaustavljajući čak i da blaguje. Kad se nije borio, lovio je; kada nije lovio, donosio je zakone; kada nije donosio zakone, lijegao je s nekom od ljubavnica, zbog čega je bjesnila njegova supruga Eleonora. Bio je divlje naravi i gladan osvete, no znao je biti i miran i pomirljiv, mudar i dostojanstven. Henrika je za vladavine zaokupljalo rješavanje dvaju problema: nesigurne vlasti nad francuskim oblastima i vraćanje na snagu pravnog poretka iz doba svoga djeda, Henrika I.

Monarsi su oduvijek imali miljenike, no rijetki su igrali toliku ulogu koliku je Thomas Becket igrao u vladavini mladog Henrika. Sin normanskog trgovca iz Londona, Becket je bio kraljevski tajnik u trenutku Henrikova ustoličenja. Novopečeni je kralj u njemu prepoznao vješta pravnik i diplomata i dvojica su se zbližila. Već u prvim tjednima nakon krunidbe, dvadesetjednogodišnji Henrik učinio je Becketa kancelarom. Radili su zajedno, jeli zajedno, putovali zajedno i zabavljali se zajedno. „Nikada za kršćanskih vremena nisu postojala dvojica sličnijih umova“, napisao je Becketov prijatelj William FitzStephen. Becket je živio kao kraljević u raskoši Henrikova dvora.

Henrikov je odnos s Becketom isprva bio plodonosan. Kralj je dvije godine putovao državom zapljenujući zemlju disidentima i razarajući dvorce koji su bili simbol normanske supresije^v. Feudalna dužnost služenja vojske zamijenjena je porezom poznatim kao „novac za štit“, odnosno *scutage* (od *scutum*, latinske riječi za 'štit')^{vi}. Becket je u to vrijeme postao kraljevskim diplomatom. Kad je 1158. poslan u misiju u Pariz, putovao je u raskoši koja je zapanjila Francusku. Njegova je pratnja brojila dvjesto ljudi, svi do jednoga u livrejama. Putovali su s lovačkim psima i jastrebovima te s dvanaest teretnih konja natovarenih darovima, a svakoga je jahao po jedan odjeveni majmun. Francuzima je postalo jasno da Englesku više ne mogu smatrati anglo-nordijskom močvarnom zabitom kojom je, stoljeće ranije, vojvoda Vilim bio opsesivno želio zavladati.

No 1162., u osmoj godini Henrikove vladavine, dogodila se katastrofa. Oslobodilo se mjesto Canterburyjskog nadbiskupa i kralj je zahtijevao da poziciju preuzme Becket, kojemu to nije bilo po volji, te da je spoji s kancelarstvom. Becket je tvrdio da jedan čovjek ne može istodobno utjelovljivati najvišu odanost i crkvi i kralju te je poziciju isprva odbio. Kad je Henrik odbio prihvatiti njegovu odluku, Becket je navodno odvratio: „Sluga sam Božji, prije nego Vaš“. Crkva je u Engleskoj bila moćnija nego igdje drugdje u sjevernoj Europi, poglavito zbog donacija Vilima I. i bogatstva normanskih samostana. Procijenjeno je da je u crkvenoj službi bila šestina ukupne populacije. Hitro su se gradila normanska naselja, a nad njih su se nadvile katedrale i opatije Durhama, Winchestera, Glouceстера, Norwicha, Peterborougha, Elyja i Southwella.^{vii} S njima su se mogle mjeriti samo egipatske piramide. Ta su zdanja bila ono što je Henrikov narod držalo zajedno; crkveni brodovi^{viii}, treperava svjetlost svijeća i utješne pjesme ljudima su nudili bijeg od svakodnevice kakav nijedan sekularni vođa nije mogao obećati.

Becket se tada odrekao sveg sjaja dužnosništva, uključujući canterburške povlastice^{ix}, i postao asket. Nosio je košulju od kostrijeti i 1163. poveo svoje biskupe u Tours da upoznaju papu Aleksandra III., po povratku se odlučno zalažući za odcjepljenje crkve od države. Henrik mu je 1164. odgovorio donošenjem Clarendonskog ustava u kojemu je vratio ukaz Henrika I. prema kojemu je monarh vrhovni razrješitelj svjetovnih problema. Sporove oko zemlje, oporezivanja i sudskih žalbi rješava kralj. Svi su ljudi u Engleskoj, neovisno o položaju i statusu, prvenstveno podanici Krune, što uključuje Becketov kler. Henrikov i

Becketov odnos urušio se. Na vijeću u Northamptonu 1164. Becket se ponovno zauzeo za crkvenu slobodu, teatralno uzdignuvši raspelo kako bi pokazao gdje leži njegova odanost. Bijesan, Henrik ga je podsjetio na njegovo skromno porijeklo. Becket je odgovorio: „Moramo se pokoravati Bogu, ne čovjeku“, provocirajući ga dodavši da ni Sv. Petar nije bio ništa doli ponizan čovjek. obračun arogantnog svećenika i pobješnjelog kralja rezultirao je Becketovim bijegom u Pariz, gdje je ostao šest godina.

U međuvremenu, diljem britanskih oblasti izvan Engleske tutnjala je pobuna. Henrik je primio zakletvu vjernosti od škotskog kralja, no morao se povući iz Walesa u kojemu su tada neprekidno bjesnile pobune pod kraljevima Deheubartha i Gwynedda. U Irskoj, normansko-velški vitezovi predvođeni markizom^x Richardom de Clareom^{xi}, zvanim “Strongbow”, na vlastitu su ruku krenuli u invaziju. Do 1170. godine de Clare je zauzeo Dublin i postao kraljem Leinstera. Ovi su potezi, iako formalno zaokruživši normanska osvajanja, pokazali kako je nemoćan čak i najmoćniji engleski kralj pri upravljanju onim dijelovima Britanskog otočja koje Sasi nisu osvojili.

Pod prijetnjom ekskomunikacije, Henrik se te godine u Francuskoj nakratko pomirio s Becketom. Becket se vratio u Englesku u velikom stilu, dijeleći milostinju u Londonu, i govorio svojoj kongregaciji u Canterburyju da „što je princ moćniji i neustrašiviji, bit će potreban tvrdi štap i teži lanac da ga se zauzda”. Upozoravao je da će Bog ubrzo povećati broj svojih mučenika. Kako bi poslao poruku, ekskomunicirao je one biskupe i svećenike koji su stali uz Henrika kad je poduzimao mjere protiv njega. Becket je morao znati da time svoga kralja izaziva preko svake mjere. Svećenici lišeni mantije^{xii} pohitali su u Normandiju potražiti pomoć od vidno zgroženog i pobješnjelog^{xiii} Henrika.

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Translation 2

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pp 55-61

1. Glossary

apotropaics	apotropejski obredi	hrcak.srce.hr/file/30083
Bronze Age	brončano doba	http://www.enciklopedija.hr/Natuknica.aspx?ID=9688
burial customs	obredi pokapanja	http://www.matica.hr/vijenac/210/Kultovi,%20obredi,%20staklo,%20nakit.../
burial site	pokapalište	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eVtnUBQ%3D&keyword=pokapali%C5%A1te
chanel house	kosturnica	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=elljWBU%3D&keyword=kosturnica
deep burial	duboki ukop	hrcak.srce.hr/file/165216
excavator	radnik na iskopavanju	Bujas, Ž. <i>Veliki englesko-hrvatski rječnik</i>
exhumation	ekshumacija	http://www.enciklopedija.hr/Natuknica.aspx?ID=17404
folkloric vampire	vampir iz narodne predaje	consultation with colleagues
hawthorn stake	glogov kolac	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eltkWBg%3D&keyword=kolac
liminal period	liminalna faza	hrcak.srce.hr/file/43497
lore	predaja	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=eVhiWhI%3D&keyword=predaja

mummify	mumificirati (se)	http://proleksis.lzmk.hr/58880/
Oedipus (Swollen Foot)	Edip (otečenih nogu)	http://proleksis.lzmk.hr/19154/
offering	žrtva, prinošenje	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f15jXRJ%2B&keyword=%C5%Bertva
ossuary	kosturnica	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=elljWBU%3D&keyword=kosturnica
pre-Scythian	predskitski	hrcak.srce.hr/file/42405
Prussian	pruski	http://www.britannica.com/EBchecked/topic/480893/Prussia
quarantine	karantena	Bujas, Ž. Veliki englesko-hrvatski rječnik
secondary burial	sekundarni ukop	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=3497
Silesians	Šlesi	http://www.enciklopedija.hr/Natuknica.aspx?ID=49333
spirit world	svijet duhova	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=180620
topsoil	gornji sloj tla	my own translation
type-site	arheološko nalazište	http://www.enciklopedija.hr/Natuknica.aspx?ID=3731
vampirism	vampirizam	http://www.enciklopedija.hr/Natuknica.aspx?ID=31513
Vrancea	Vrancea	http://proleksis.lzmk.hr/21688/

2. Translation

Nema nikakve sumnje da su tijela često bila pokapana upravo tako: čak i u slučajevima kada bi se užad razgradila te bi nestao svaki dokaz o njezinom postojanju, trupla su pronađena u neprirodnim položajima koje je najlakše objasniti upravo vezivanjem. U bečkom Prirodoslovnom muzeju vidio sam jedan takav kostur; istraživači koji su ga pronašli^{xiv} zaključili su da je bio vezan. Sjevernoeuropske močvare očuvale su nam i mnoga tijela prethodno vezana pomoću užadi koja je, poput samih tijela, ostala čitava zahvaljujući kemijskom sastavu močvarnih voda.²

Osim što ga se drukčije tretiralo prilikom ukopa – na njemu su se izvodili razni obredi, pokapan je s apotropejima i slično – potencijalnog povratnika ponekad se i stavljalo u karantenu tako što bi bio pokopan podalje od ostalih grobova. Metode stavljanja u karantenu s vremenom su postale službene: crkva je odbila sudjelovati u pokapanju samoubojica, što je značilo da je njih trebalo pokapati izvan područja posvećene zemlje.³ To je obično značilo da su samoubojice pokapali ili na križanjima, ili podalje od nastambi. Iz potonjeg je proizašla praksa pokapanja opasnih mrtvih na graničnim područjima, odnosno „što dalje od mojeg posjeda, a da ne ometa tvoj”.⁴ Granična područja poput križanja postala su mjesta kojih se noću valja kloniti, a s njima se počeo povezivati i jedan od neobičnijih tipova povratnika: oni koji pomiču kamene međaše.⁵

Velik dio predaje o povratnicima i vampirima zapravo ima smisla s obzirom na alternativu. Uzmimo, recimo, uobičajenu praksu bacanja trupala u jezera i rijeke^{xv}. Predstavlja li mrtvac opasnost, najbolje ga se riješiti brzo i na način koji će osigurati da se ne vrati. Duboki ukop postiže drugi cilj, no ne i prvi, a ako je gornji sloj tla plitak ili prhak, ukop nije uvijek ni moguć (Werner Geiger o tim problemima raspravlja u istraživanju o običajima i načinima pokapanja^{xvi} u Odenwaldu).⁶ U vodi, s druge strane, tijelo potone unutar nekoliko sekundi. Vjerojatno je to razlog zbog kojeg ljudi koji željele brzo sakriti truplo (kako nekad, tako i danas), tijelo nečime opterete^{xvii} i bace ga u jezero ili rijeku kako bi ga odnijela voda.

² Vidi Dieck, str. 50-126, za primjere; vidi Drechsler, str. 317., za primjer trupla s rukama svezanima iza leđa

³ P. Geiger, str. 163.

⁴ P. Geiger, str. 163.

⁵ Grimm, 1:298

⁶ W. Geiger (1960), str. 53.

Tijela opasnih mrtvih često su odlagali na taj način.⁷ U jednom od kasnijih poglavlja bavit ću se problemima koje uzrokuje takvo odlaganje tijela i kako se oni rješavaju u narodnim običajima i arheologiji.

Mnoge su kulture osmislile načine kako prevariti sile upletene u oživljavanje mrtvih. Takve sile, iako su izvor velike opasnosti, često je moguće odvratiti čak i najjednostavnijim mjerama. Neke od njih razmotrit ćemo u sljedećem poglavlju.

Apotropejski obredi^{xviii} II

Kad se sjetimo da je za vampire uobičajeno da svojim stanjem zaraze druge, postaje očito da, izbjegne li samo jedan vampir lokalne rituale, vampirizam može eksponencijalno porasti. U kratkom roku broj vampira mogao bi nadmašiti broj normalnih ljudi.

Time su se nekoć navodno objašnjavale epidemije kuge, iako se ponekad vjerovalo da je nužno pronaći i uništiti samo izvornog vampira, a ne svaku njegovu žrtvu, kako bi se kuga iskorijenila.* Mehanizam u pozadini tog procesa nije poznat, no nisam pronašao ništa što bi ukazivalo na to da vampir, kao u filmovima, regrutira malu vojsku vampira-sljedbenika s namjerom da zavlada svijetom. Vampir iz narodne predaje zapravo je samotnjak; stvara nove pripadnike svoje vrste bez potrebe da njima ovlada. Navodno čak ni ne osjeća zadovoljstvo zbog njihovog haračenja. Dapače, njemu je samomu njegovo stanje nepodnošljivo. Tomu svjedoči činjenica da neki njegove vrste – poput grčkih povratnika – postaju vampiri jer je na njih bačena kletva. Srpska riječ *očajnik* koja je izvorno značila 'neraspadnuto truplo' danas znači isključivo 'nesretna, neutješna osoba'¹. Vampir nastanjuje međusvijet u kojemu mu je spasenje nedostižno. Kao što smo vidjeli, njegovo je djelovanje posljedica prinude: znamo da on „mora“, ne da „želi“. Slobodna volja za njega ne postoji. Recimo da je subota, a vampir je Srbin^{xix}; tada je obvezan ostati u grobu iako građani to znaju te će, posumnjaju li u njegovo postojanje, krenuti na njega s glogovim kolcem u ruci.

Na činjenicu da je povratnikovo stanje rezultat kletve ukazuje i sklonost naših kazivača da „ubijanje vampira“ izjednačavaju s „pružanjem mira“. Ta je sklonost toliko jaka da se usuđujem posumnjati u tipografsku pogrešku u sljedećem mecklenburškom navodu na niskonjemačkome: „Dormit en sültmürder kein Rooh hett, stött men mit'n Pal up sin Sark“².

⁷ P. Geiger, str. 156.; Löwenstimm, str. 101.

* U *Visum et Repertum*, doduše, svi su vampiri bili iskopani i ubijeni, ne samo izvorni preobraćenik

¹ Čajkanović, str. 265.

² Bartsch, 2:100

(„Kako bi samoubojica pronašao nemir, u lijes mu zabijaju kolac“^{xx}.) Prema dosadašnjim saznanjima, ova izjava odudara od uobičajenog i ne podržavaju je drugi dokazi – dapače, nema puno smisla uznemiravati mrtve ako će taj postupak uzrokovati da oni uznemiruju nas. No zamijenimo li *kein*” (*ne-*) sa *sein*” (*svoj*), izvještaj postaje jedan od mnogih u kojima se ubijanje vampira izjednačava s dopuštanjem vampiru – pa tako i njegovim ubojicama – da pronađu mir.

S obzirom na ograničenu i nefleksibilnu prirodu vampira te na činjenicu da djeluju iz prinude, njihov broj najčešće ne izmiče kontroli. Kao što već znamo, mrtvac se može preobraziti u vampira i najsitnijim previdom. No pođe li sve po planu, nikada se neće preobraziti, a u suprotnome bi mu ponašanje ionako bilo toliko ukočeno da bi mu svaku namjeru bilo lako osujetiti.

To se najbolje vidi u čestim kazivanjima o načinima sprječavanja povratka vampira u nekadašnji dom. Budući da se mora vratiti putem kojim je izašao, povratnika je lako odvratiti jednostavnim rješenjem: podizanjem praga i iznošenjem pokojnika ispod praga; iznošenjem pokojnika kroz prozor ili kroz rupu u zidu; iznošenjem pokojnika kroz vrata nogama prema naprijed; lijevanjem vode za lijesom, što stvara barijeru koja, iako neznatna, dovoljna je da spriječi pokojnikov povratak.³

A one koji nastanjuju svijet duhova lako je prevariti, čak i naoko najočitijim metodama. Prema Drechsleru, Šlesi su vjerovali da će se mrtva osoba vratiti po dijelove tijela koji nisu s njom zakopani (ako je truplo bilo otvarano, na primjer). Ako mu oduzeti dio nije mogao biti vraćen, trebalo je uzeti ljudsku kost iz nekog drugog groblja i pokopati je s njime u grob.⁴ U rumunjskoj pokrajini Vranceji^{xxi} plakanje za pokojnikom slovalo je kao loša ideja. Umjesto toga bilo je potrebno plesati i pjevati, kako bi zli duhovi koji možda promatraju pomislili da svjedoče slavlju, a ne pokopu. „Ponekad, pogotovo prilikom prelaženja mosta, dvojica osobito jakih muškaraca uhvatit će mrtvaca pod ruku i s njime plesati”.⁵

Iako je ovo najdramatičniji od takvih iskaza, i ostali daju zaključiti da ne valja pretjerano žalovati. Istočni Prusi navodno su vjerovali da mrtvi neće pronaći mir, bude li se za

³ Vakarelski, str. 312.; Hock, str. 27.; Jellinek (str. 323.) ističe da i druge kulture iz istog razloga trupla iznose okrenuto glavom prema izlazu.

⁴ Drechsler, str. 320.

⁵ Cremene, str. 84.

njima previše plakalo.⁶ Bugari također ne preporučuju plakanje i stvaranje buke dok netko umire. „Plakanje, kažu, razara dušu i umirući postaje izmučena duša”.⁷

Kao što je to često slučaj, doduše, moguće je pronaći suprotno tumačenje istoga fenomena. To se daje zaključiti iz jednog rumunjskog iskaza prema kojemu se ljudima plaćalo da žaluju na pogrebu kako bi se pokojnik osjećao dovoljno voljenim da ne dođe u iskušenje da se vrati i nanosi štetu živima.⁸

Obredi koji štite mrtve pružajući im miran prijelaz u zagrobni život nipošto nisu završavali s pogrebom. Često, osobito na Balkanu, odvijao se i sekundarni ukop. U studiji o grčkim pogrebnim običajima, Loring Danforth daje sljedeću analizu toga postupka:

U mnogim društvima diljem svijeta umiranje označava spor proces prelaska iz jednoga stanja (život) u drugo (smrt). U tim je društvima pokop, do kojeg dolazi ubrzo nakon smrti, privremen i traje proizvoljno dugo, a pogreb označava tek početak duge i vrlo razrađene liminalne faze^{xxii} tijekom koje osoba nije u potpunosti živa, ali ni mrtva. Tijekom ovog prijelaznog razdoblja truplo se raspada sve dok meso ne istrune i ostanu samo kosti. Kraj liminalne faze obilježava se obredima sekundarnog ukopa ili sekundarne obrade tijekom kojih se ostaci pokojnika iskapaju, obredno tretiraju i premještaju na novu lokaciju na kojoj će biti trajno pohranjeni.⁹

Na Balkanu bi do takvih ekshumacija obično dolazilo nekoliko godina nakon pogreba (u Grčkoj nakon tri godine). Bilo je ključno da pronađeni ostaci budu u potpunosti raspadnuti. Čini se da je razdoblje potrebno za raspad zapravo određivalo duljinu prijelaznog perioda. Kao što znamo^{xxiii}, povratnici se *ne* raspadaju. U Rumunjskoj su se sedam tjedana nakon pokopa truplu navodno prinosile četrdeset četiri staklenke vode s ciljem da potpomognu raspadanju.¹⁰ Budući da je vlaga nužna za raspadanje (u odsustvu vlage, tijelo se mumificira), moguće je da je takav običaj služio upravo spomenutoj svrsi. Kako god bilo, Rumunji bi ostavljali truplo na istome mjestu dulje od Grka (pet do sedam godina), zatim ga ekshumirali – odnosno, ono što je od njega ostalo – prali kosti te ga ponovno pokapali.¹¹

Slika 1. Kosturnica u Hallstattu, Austrija.

⁶ Lemke, 2:280

⁷ Vakarelski, str. 302.

⁸ Cremene, str. 86.

⁹ Danforth, str. 37.

¹⁰ Cremene, str. 86.

¹¹ Cremene, str. 87.; Senn, str. 71.

Naišao sam na zanimljivu reinterpretaciju ovog običaja u austrijskom gradu Hallstattu. Ondje se sve do kasnih 1960-ih prakticirala ekshumacija tijela nakon što se ono sasvim raspalo. Zatim bi lubanja i goljenične kosti bile izlagane u kosturnici^{xxiv} koja je postala turističkom atrakcijom (slika 1). Moj je vodič rekao da se takav oblik pokapanja razvio kao način uštede prostora: grad više nije imao slobodnih mjesta za pokapanje svojih mrtvih pa su ih odlučili nakon pokopa iskapati i njihove kosti pohranjivati u spremište. Nije objasnio zašto je, ako je to zaista bilo tako, grad napustio taj običaj – možda su na raspolaganje dobili novu zemlju koju su mogli koristiti kao pokapalište? – a ja njemu nisam spomenuo da su takvu ekshumaciju prakticirali još i Kelti¹² (Hallstatt je arheološko nalazište vrlo rane keltske kulture) i da se nastavlja danas na Balkanu i drugdje, ne radi uštede prostora, već da bi se osiguralo da se tijelo u potpunosti raspalo i da je duša prešla na drugi svijet.¹³

Te su lubanje bile obojene prilično vedrim bojama, najčešće jarkocrvenom i zelenom bojom, a često im je na čelu bio natpis koji je služio kao identifikacija te navodio datume rođenja i smrti. Na mnogima je bila naslikana loza^{xxv}; na većini je bio naslikan i križ nalik na malteški. Ponekad, prema riječima mojeg vodiča, prikaz na lubanji ukazivao bi na način smrti: na primjer, lubanja s prikazom zmije značila je da je pokojnik umro od zmijskog ugriza. To je vjerojatno također reinterpretacija: zmije se od drevnih vremena povezuju s pogrebnim običajima. Jedan je predskitski (kultura iz brončanog doba) pokop, primjerice, uključivao kosture dviju velikih zmija.¹⁴

Kao što smo vidjeli, mnogi oblici prevencije vampirizma identični su onima kojima su se ljudi koristili u svrhu uništavanja postojećeg vampira ili povratnika. Sakaćenje trupla čest je oblik takvih preventivnih mjera. U Grčkoj se javljaju slučajevi kada su ubijenim osobama ili smaknutim zločincima kidani udovi i vješani im na lancu oko vrata.¹⁵ Takve metode sprječavanja povratka iz mrtvih u Grčkoj nisu novost: još su Edipovi (u prijevodu „otečenih nogu”) gležnjevi bili pribijeni jedan za drugi kad je, svega tri dana star, napušten na planini. Teško da bi u toj dobi došetao kući živ. Vjerojatnije je da bi „šetao” nakon smrti. U novijim vremenima pribjegava se sličnim oblicima sakaćenja trupala kako bi ih se spriječilo da

¹² Pauli (1975), str. 147. i 149.; (1978), str. 55.

¹³ Schneeweis (1961), str. 103.

¹⁴ Sinitsyn, str. 153.

¹⁵ Blum i Blum, str. 319.

„šeću”: Srbi su navodno s istim ciljem uklanjali ligamente mrtvačevih koljena.¹⁶ Wilhelm Hertz navodi i islandski običaj zabijanja čavla u taban potencijalnog povratnika.¹⁷

Ponekad bi mrtvacu odrubili glavu te bi je postavili na stopala, odnosno ispred njih. Običaj je to na koji se, prema Cremeneu, povremeno moglo naići u Rumunjskoj.¹⁸

¹⁶ Schneeweis (1961), str. 9.

¹⁷ W. Hertz, str. 127.

¹⁸ Cremene, str. 89.

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Translation 3

Perišić, Robert. *Područje bez signala*. Zagreb: Sandorf, 2015.

1. Translation

He insisted on buying her things in Istanbul, like he was equipping her for future life, she thought; as if he wanted to leave her a dowry of some sort. She tried on dresses, she tried on bathing suits, she kept getting out of those changing rooms to ask: How do I look? He cast glances at her^{xxvi} as she turned in front of him and nodded his head, but it always seemed halfhearted: no dress could hide the fact that the glamour of their story had faded.

She did not want those things, but he wanted to buy them for her. There was so much between them that could no longer be put into words. Attempting to rid themselves of their misfortune, he would keep passing it to her, and she would keep returning it to him; neither could cradle it in their arms and claim that it is theirs.

This shopping spree reflected the imbalance in power between them, something to which she never used to give thought: *she* was the one who had nothing^{xxvii} – a fact she forgot about while their world seemed mutual. But now there existed two worlds; one of them dependent – a world empty behind a dissipating illusion.

Adding weight to every breath was the sadness of this love that was turning into a memory before their eyes, a sadness they could share with nobody; because lovers cannot comfort each other in their demise – they can only avert their eyes and stare into something far away: ships sailing slowly on the Bosphorus' reflection.

She felt that he was impatient to leave. He seemed filled with guilt, like in the old days, but this time she could not talk to him about it. He would, she thought, only be able to talk about it with another lover, or whore, over in Washington. Over there he would drink and cry, like in the old days. She would grow fond of him, this lover, or whore, while he talks about her, a girl from this unfortunate country that he used to love, but then, nonetheless... He could no longer talk to her – this he would say to this woman, drinking with her – because lovers cannot talk about their demise. And that is why we ultimately grow apart for good.

She would like to see him, she thought, with this lover, or whore, while he drinks and cries. She would like to see her story told to this third woman, she would like to see his eyes. She would like to see herself in his story, a trace of something meaningful. It would leave an emptiness in her – she would miss it, if he never told that story, if he never drank and cried, as if she had never existed.

“Michael, tell me about this,” she told him in the quiet of a restaurant.

“About what?”

“Tell me the story, as if I were another woman. Like the old days.”

“I don’t understand, Sheila. What am I to talk about?”

“About me.”

She did not want to say ‘us’.

There was helplessness in his look.

“Imagine you’re in America. Or, imagine it’s been five, ten years... And you’re talking about me.”

He gazed briefly into her eyes, then shook his head like he didn’t understand and turned his eyes to the glass, into the quiet of a colorful street.

“Michael, tell me, because I don’t know... As if I was another woman. Tell me what all this meant...”

He was looking down and to the left, like he was looking into himself.

“It was beautiful, so much so that everything erased itself... We erased one world, Sheila, but we never created a new one...”

This was what he managed to say.

Later they made love in a hotel room, with open windows full of skies. Michael seemed his old self again, with his sadness and tenderness, but the way he touched her body, how they made love... he lacked courage, as if he feared that he was taking advantage of her.

She watched Michael, asleep beside her in the hotel bed. She turned to her side, and watched their clothes scattered on the floor and her naked reflection in the big mirror.

They parted at the airport: his plane would depart first. He wore a face of someone helpless, his eyes wandered. Then he raised his eyebrows and looked at her like a child, and they hugged, firmly, so that she could hear his heart pounding. She pressed her lips against his and said: “Take care, Michael... Be safe, love.”^{xxviii}

He muttered: “I’ll call you...” He turned around suddenly, headed for the international zone – his back in a dark blue suit – and with his head bowed, he waved over

his shoulder a few times. At the barriers he turned around once more, unexpectedly, stopping for a moment, like a sad clown, and then disappeared.

I want you to know that I loved you. She wanted to yell out after him this desperate, stupid sentence – but she lacked a voice, like in one of those dreams in which you are unable to do things you normally could do.

Then she was just sitting down, bent over – her hands in her hair – in one of those chairs in row. Her plane would not depart for two more hours.

Arriving at the boarding zone, she grabbed a free newspaper, opened it and just stared at it so nobody could see her eyes.

It was the Turkish Daily, a newspaper in English. At first she just held it open like that, then noticed a title about a Georgian electric energy distributor having been sold: “75 percent of the company is sold to the US company ‘SAE’ for an equivalent of US\$25.5 million via international tender”.

When they were kids, she and Jasmina, they loved watching jet planes fly in the skies – their traces, those white lines disappearing in the blue, were poetry to them, although they did not know that word then.

They could not imagine these planes being anything else than tiny things in the sky that leave behind a fragile trail, and yet they had been told by the elders that in those planes sat people, and that these people could see them from above.

And someone once said – one of them, the kids – that those people are called Americans, those teeny tiny people in airplanes.

Just like that, Michael was now becoming smaller, and she was going back to the land from which she used to gaze at the skies.

I changed once I saw that everybody had become different. I changed miraculously into nothing, I became inexplicable and in this condition I walk amongst people who no longer exist, because they had been taking blows to the head and ears, all day every day, they had been pumped up and stretched out like a muscle, they'd been bent, bent over and disfigured. They'd been stomped into the ground, beat up, dug up and hacked, until they sprouted up as someone new, manured and slightly skewed. Despite looking real, they are all manufactured, grown in a hothouse like a TV-program in the skies^{xxxix}. And now they are limping around with their new gadgets, I see them, everybody constantly connected, like they're somehow resurrected^{xxx}, talking to themselves in the street, and I'm the crazy one! me, I'm crazy! because I yell!^{xxxix} When they are the ones talking to themselves in the street, and it won't take long before they start talking while they run – because they would love to do that, talk and run simultaneously, you can clearly tell, but it's physically impossible, until they grow some of this kind. And the problem here is that they have nothing to chase, otherwise they would, you can clearly tell; they would run and chase and words would burst out of their mouths with their panting breaths, they would chase the unidentified entity, this something they can't see. But I see it, numbers, like numbers on top of cakes, like sweet numbers, colorful numbers for kids, numbers – numb-ers, The Steadfast Tin Number^{xxxii}, and also some soot.

And two parallel lines which shall never meet in infinity, I can see them, two parallel lines, close, never to meet. I see them, the two parallel lines, it is death.

I am not a blind man, yet.

Sobotka lived in a small house with a yard, to which he moved upon realizing he had no family, and therefore no need for a three-bedroom apartment in an apartment building: the clothes of those who were not there, children's rooms, toys, time that stood still, his double bed with a built-in radio, the wall system from the late 70's – it all resembled a kind of death.

In the apartment Zlata left her good taste in décor^{xxxiii} with which, at the times, Sobotka would quietly comply in salons that sold furniture of domestic production, but with

foreign names. The apartment still contained that élan she had while buying their wall system unit with built-in mirrors and a lighting system. The lights soon stopped working and he claimed it could not be fixed, when in reality he was concerned about fire safety. He recalled the name of their bedroom furniture, manufactured in a nearby town. It was Ophelia^{xxxiv}. It sounded posh to him at first, then someone told him it was a bit odd and that he should read through *Hamlet* again.

“Again?”

Zlata’s taste in décor, as he saw up north, changed in the meantime; everything was of simpler shapes and she no longer felt the need to “make every inch count”^{xxxv}.

He ultimately stopped believing in “a woman’s touch”, or in the fact that their apartment was *pretty*. He would rather have rearranged it to his own liking, turned it into a mix of a garage and a factory, but he didn’t know what to do with the children’s rooms.

He needed to get away, and the people with whom he exchanged houses were convinced they got the better part of the bargain – they got their hands on an apartment building, wooden floors and central heating, while Sobotka moved into basically a cottage. Not too old a cottage, but one that was built in the style of old-fashioned rural houses, and it was in the extension of the little town of N. where there used to be a village. Soon enough the town encroached upon this village with a couple little apartment buildings, but today the town was retreating from it again, so to speak. Around him lived people with last names that were common for those parts, who never stopped cultivating the nearby land. But there were also newcomers who resorted back to cultivating land – after the collapse of the industry, a return to tradition came into fashion. After the fall of socialism, the return to tradition was present in every aspect of life; sure, this was not so much true for small-scale agriculture as it was for spirituality, but a return is a return.

Sobotka himself had a few beds of cabbages and onions in his garden, but the majority of the yard was home to not in the least traditional iron sculptures he had been obsessively welding for some time. He used a bunch of scrap iron to which he would add a few finishing touches by welding in car headlights. This way the sculptures looked like some sort of fantasy vehicles.

This practice was a remnant in Sobotka of his participation in sculpture workshops^{xxxvi} the factory used to organize. Professional sculptors, even some famous ones,

would participate and try to convince the workers – some successfully, some less so – that they could also become artists. Sobotka maintained that those artists said those things only as part of their programs. He could not care less if he was called an artist or not – *better if they don't*, he thought – but the beauty in it for him was the discovery of something he had never had as an engineer: he could work on something without knowing what it is, which direction it would take, or how it would turn out. When asked about it, he would say that it “relaxes” him, although he believed he was in need of a better word. He found certain pleasure in sculpting that he had never found elsewhere. There were no guidelines. He could make “anything”, even something “wrong”.

So one time, having a drink with the sculptor managing the workshop, he told him what he enjoyed about the craft. The fact that he could create *anything*.

The guy liked it. “Well that’s it! You’re an artist.”

“No, I am no artist. Heck no!”

“Why do you say that?” the sculptor asked, taken aback.

“Look, I like doing this, but I don’t like being called an artist. Why would I want to be an artist?”

“Wait a minute, are you saying this is some kind of insult?”

“Uh,” Sobotka took a moment. “To me it’s kind of *iffy*... If the guys at the factory start calling me an artist, I would have done better for myself had I stayed out of it.”

The old sculptor laughed heartily. “Haha! That’s right! For you it’s an insult!”

“No, that’s not what it is,” Sobotka tried to explain his words. “It’s just that, if I considered myself an artist... then I’d have some sort of responsibility. You know, art, quality, all that jazz. But I couldn’t care less! I can do things the wrong way if I feel like it. Do you get me?”

“Yes?” The sculptor turned serious.

“And I *want* to not be able to care less! ”

“You’re right,” said the sculptor. Then he added: “You reminded me of something I had forgotten.”

Sobotka was surprised: “Of what?”

“I’ve been an artist for a long time... But you’re right, I have to forget I am an artist!”

Sobotka found this abstruse, but it kinda made sense, he thought. “Look, I don’t know if you can forget you’re an artist... But yes, I sometimes forget I’m an engineer.”

The old sculptor looked at him, made a toast and emptied his glass.

“I must forget I am an artist so I can be free again!” at this point, Sobotka had the impression the old guy was talking to himself.

“You – just do whatever you like,” said Sobotka, feeling a bit uneasy in this conversation. Looks like he came across as smart, so he didn’t want to say something stupid to ruin his image.

The sculptor poured him another drink and said: “Well thank you!”

This ridiculous conversation would sometimes pop up in Sobotka’s mind, especially when he saw certain artists – there were several in his little town – and noticed they were unhappy, because that art of theirs must have become burdensome. This guy who was an academic painter – or something like that – would always say he was “living in the wrong place”, and this young sculptor would say he “had nobody to work for here”. The young man stepped into Sobotka’s yard one time, looked around and said “interesting, interesting”. He was washed out, smoked quite a lot, probably drank a lot too. Sobotka asked him what he did.

The guy said that he had done nothing, sculpting-wise, for two years now. That he was done. That he had to leave this place.

“You would like to be a somebody in this world?” Sobotka asked. He felt sorry for him.

The youngster just looked at him. He left. Sobotka hadn’t seen him since.

During his years of unemployment, Sobotka pretty much cluttered up his garden and his yard^{xxxvii} with his, how he called it, “ironware”. He began to wonder where he would put all his sculptures. He thought about asking Nikola if he could place some of them around the factory, but he felt a bit uncomfortable. Not so much because of having to ask Nikola, but because of the workers.

He noticed that his neighbors had begun to see his garden as somewhat frightening. Had Sobotka not been a good handyman – “he has hands of gold”, they said – they would not have very much respect for him.

In any case, they never visited much.

Sobotka thought about this while he shaved – an old morning habit he returned to after years of neglect, upon getting a new job.

He heard a knock on the door.

Half-shaved, shaving cream all over his face, he opened the door.

Before him stood a man with a dog.

Sobotka watched him like he was looking at some sort of wreckage that suddenly appeared on the horizon. He stood speechless, the shaving cream still smeared on his face.

No, this visitor he was never expecting. He knew his story well. He had tried to approach him many times, but stopped trying a long time ago, because the man with the dog never wished to talk to Sobotka; on the contrary, he would shun him, like Sobotka was stalking him. And while he ran away he would flail his arms, raise them to the skies like a person making an announcement, or perhaps protesting – it was hard to tell the difference – and yell out his mantras: “This dog has no master, ha-ha-ha!”, “Freedom! Cunt! Ha-ha!”, “We are the best! Ha-ha-ha-ha! Eat my dust!” and the rest.

“Slavko...” Sobotka uttered.

The man with a dog just kept blinking and staring, like frozen, with flakes in his graying black beard. The dog too calmed down. Sobotka felt an eerie atmosphere arising from the silence coming his way in the place of a reply: those eyes looked like they were staring from behind bushes.

Primeval fear of unfamiliar animals.

But it’s still Slavko, I can’t pretend it isn’t. Maybe I shouldn’t call him by his name, maybe it bothers him, he thought.

“Wanna come in?” he stepped aside.

The man with the dog observed him, like he was at a distance from which recognizing faces is a struggle.

He just stood there, like he was watching the scene from a hill, only to finally enter the house, dog by his side, passing Sobotka, who, for a moment, felt a chill again. Not because he feared the man with the dog – he had overcome that animal instinct – but because the past had just entered his little house: Slavko, his buddy, his disfigured past that no longer talked back when you called its name, that wandered around like a haunted ghost; Slavko – his best man, his scarecrow and his mirror.

Everything Slavko now was, he too could have become. Sobotka was aware of this. The only difference was that Slavko had a little less luck: he'd had a son who could not leave town like Sobotka's daughters, a son who had turned eighteen. Slavko's wife and daughter left with his girls, in the same bus, and ended up, according to what Sobotka heard, in another northern country.

He remembers how they waved at them, he and Slavko. That then was a different Slavko, but still... They waved to them together, then went for drinks and sat in silence for a long time. He remembers Slavko saying: "The world is going to hell, and we're sitting around."

He does not remember whether or not he answered him back. That could very well have been the last sentence he'd heard from Slavko, not considering what he yells out in the streets.

The man with the dog sat down at the kitchen table and exhaled wearily, like this was just another visit, and they were neighbors who had talked for so long that they ran out of words to say to each other. The dog sat down by his feet.

Sobotka looked at him. "I'll go make us some coffee."

He found a clean dishrag and used it to wipe off the remainder of the shaving cream. He thought he probably looked like a madman himself with only half his face shaved, but never mind.

Then he said: "How nice of you to come by..." He looked at Slavko, since he had no idea what to say next. "Right."

As he poured the water for the coffee, he kept thinking: what should I say, how should I talk? He placed the coffee on the stove.

He'd already had coffee and felt like he could go for some rakia – but he did not wish to offer it to Slavko – so he took cover behind the pantry door and poured himself some. He soon concluded that this hiding thing was stupid, so he went over to the table and put down his cap: "I'll have a sip of rakia with mine. I'm not offering because... well, I hear you don't drink". Then he gestured sharply with his forefinger in the air and said: "And you're doing yourself well by that!"

The man with the dog looked around, with no particular curiosity. It actually looked like he was counting something.

Sobotka drank up half of his cap, lit up a cigarette and, with nothing better to do, said: “I don’t know if you’ve heard, I’m working again...” He did not say *in the factory*, he thought it could be the wrong thing to say to Slavko, because *I’m at the factory* somehow implied: and where are you?

“We’re starting to get some work done, nothing much, it’s mostly leisure” Sobotka said. “I had this idea, why not clean it up a bit... Touch it up a little...”

“Yeah,” Slavko nodded grimly, looking straight ahead.

Sobotka threw him a look you give someone you thought was dead, but has just spoken: is he *coming back*?

Even prior to this, Sobotka would sometimes think: he can’t be completely mad, or he wouldn’t have survived... He knew where he lived; he knew that, during the war, Slavko provided shelter to refugees in his house, his relatives from the village. He knew that later – after the death of his son, and after Slavko losing his mind – they took over his entire house and he now lived in a tool shed, a garage, or whatever that thing was. He didn’t know if they fed him. Guess they must have – they probably decided they would not kill him; they probably needed him for something. Word on the streets was that he’d never assigned his property to them, so they would have it bad when Slavko died, because his daughter was still alive somewhere. Talk was that Slavko’s wife died, but nobody knew where the daughter was, and there was nobody you could ask about her – Slavko kept refusing to communicate with anyone in anyway since his son died, and those relatives of his were not exactly a reliable source.

The water boiled, Sobotka was adding the coffee.

He has given much thought to possible ways of helping Slavko, after numerous unsuccessful attempts at approaching him. Those scenes horrified him. He would look after Slavko while he roared “THIS DOG HAS NO MASTER HA-HA-HA!” Because, Slavko had probably been using noise to keep spirits at bay; that’s what it looked like to him.

A long time ago, in the countryside, Sobotka’s grandmother used to tell him that evil spirits could be chased away with noise – “Just yell! And yell joyfully!” – she used to say, wishing to protect him from evil spirits and various entities whose existence she never doubted, having encountered them herself. The same thing he now recognized in Slavko, but this time it was he, Sobotka, who was being chased away like an evil spirit. Each time this

happened, he felt he needed to get drunk, which he ultimately always did. *What can be done with Slavko?* he asked himself, with a burdened conscience. Slavko was one of many things burdening his conscience at the time. The only thing he could do, he thought, was to have him hospitalized. But what would happen to him in a madhouse, here in this society that didn't even care for the sane; would that be better than letting him roam free with his dog? He concluded it was better for him to walk around, to roam, to be in fresh air.

And so roamed Slavko through most of the war, and had his son not died, and had the entire town not known that, someone would probably have opened fire on him from a Kalashnikov, perhaps jokingly, perhaps irritated by Slavko's yelling. You could sometimes draw from his yelling that his son had killed himself, although the boy – Tren was his name – had died heroically in an attack on enemy positions^{xxxviii}, as had many at the time, so it hurt people's ears when Slavko yelled out "My boy took his life! Charge-charge!"

Sobotka was present one time when a youngster said: "I could really take this guy out right now!" and Sobotka asked: "Whom?"

"The yeller. He's so fucking annoying!"

"He's not here," Sobotka told him. "He is a ghost. Do you understand me?"

"Huh?" the boy threw a menacing look.

"Whoever touches him, dies," Sobotka said. He meant it, too, because at that moment he was also armed.

He put the cup down in front of Slavko and himself.

They were silent for a while, because Sobotka was figuring out how he should talk... He didn't speak Nutcase.

Finally he chose to speak like he always does: "So... Little by little, day by day, we cleared the mess up, cleaned it up... I examined the machines, we fixed a few things here and there... That shack used for storing those parts had collapsed, but we cleared it out and I found a lot of stuff... So now we're already starting work, we're almost set..."

"Right," Slavko answered, eyes set on the dog on the floor, like he had already talked about this with him and now it is turning out that he was right: Slavko, not the dog.

"These two guys came out of nowhere. Do your thing like back then, they said, build the exact same turbines... One of them, the one staying in town, he's acting like he's the

man. He wants us to answer to him like he doesn't want us to forget he's boss. But in reality he's always the one asking silly questions. He has no clue, I could screw him over in a second. But I won't, why would I? The paychecks keep coming. You wouldn't believe it, we have everything neatly organized, we don't need any outside help."

"Right," Slavko nodded. Then, pushing up his upper lip with the lower, he looked at Sobotka. He had the look of an offended man, and then he slowly averted his gaze and stared at the corner of the ceiling.

"You can join us if you'd like..."

Slavko glanced at him, then he glanced at the window. He stood up suddenly.

"Or you could stop by for some coffee again..." The guy had already headed for the door, leaving his cup untouched. The dog, as if stupefied by heat, slowly got up and trotted after him.

They left, never looking back.

Sobotka stared after them for a while, until Slavko disappeared around the corner.

He got back to his shaving, but was so distracted that he could just stare blankly for a while. Images were flashing in his head – him and Slavko as young engineers, the two trying to prove themselves, photos from celebrations... The Town of N. Award^{xxxix} Slavko received in 1984, when Sobotka thought perhaps he deserved it as well: he thought the reason Slavko received it was because he, Sobotka, wasn't politically suitable^{xl}, otherwise it would have been he who...

Ah, the award; at the time, he thought all of that meant something to him... Yes, he too used to be vain, once upon a time, and he found it silly that he remembered that... Then he caught his reflection in the mirror.

He reapplied the shaving cream.

The dinner was a bit complicated, innovative, because these acquaintances of Lorena's were open to new experiences. So open to new experiences, in fact – that they were a bit forgetful.

Lorena introduced Oleg as a Viennese entrepreneur, and they shook hands. For a moment he was going to tell them he remembered them from the old days. But as they showed no signs of recognizing him, he let it go.

Translation 4

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

pp 61-66

1. Glossary

artificiality	Artificijelnost	https://bib.irb.hr/datoteka/652478.Doktorat_Tonkovi_Grabovac_Ma_a.pdf
assessment of fidelity	procjena vjernosti	my own translation
case study	studija slučaja	http://struna.ihjj.hr/naziv/studija-slucaja/20986/#naziv
causal conditions	kauzalni uvjeti	http://hrcak.srce.hr/44452
comparative format	komparativno istraživanje	http://hrcak.srce.hr/23120
comparative value	usporedna vrijednost	http://www.poslovni.hr/stock/investicijski-fondovi/otp-indeksni-443
consecutive interpreting	konsekutivno prevođenje	http://www.skopos.hr/index.php?cont=17&lang=1
controlled conditions	kontrolirani uvjeti	http://hrcak.srce.hr/file/33425
corpus-based study	korpusno istraživanje	Stanojević, M. <i>Konceptualna metafora: temeljni pojmovi, teorijski pristupi i metode</i>
deterministic predictions	determinističko predviđanje	http://repozitorij.fsb.hr/1476/1/18_07_2011_doktorat_Tihomir_final.pdf
discourse analysis	analiza diskursa	http://hrcak.srce.hr/file/36230
distribution	Distribucija	http://www.enciklopedija.hr/Natu

		knica.aspx?ID=44097
empirical research	empirijsko istraživanje	http://hrcak.srce.hr/25258
empirical research methods	metode empirijskog istraživanja	http://hrcak.srce.hr/file/49620
experimental research	eksperimentalno istraživanje	http://repozitorij.fsb.hr/2256/
explanatory hypothesis	eksplanatorna hipoteza	Berčić, B. <i>Filozofija: svezak drugi</i>
exploratory research	Izviđajno (eksplorativno) istraživanje	http://www.efos.unios.hr/arhiva/dokumenti/IT06042006.pdf
features	Obilježja	Milas, G. <i>Istraživačke metode u psihologiji i drugim društvenim znanostima</i>
frequency	Frekvencija	http://jadran.izor.hr/demmon/hr/metodologija.htm
focused observation	fokusirano promatranje	Potkonjak, S. <i>Teren za etnologe početnike</i>
human sciences	humanističke znanosti	http://www.unizg.hr/studiji-i-studiranje/studiji/diplomski-studiji/podrucje-humanistickih-znanosti/
interview	Intervju	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fVImWBk%3D&keyword=intervju
natural sciences	prirodne znanosti	http://www.enciklopedija.hr/Natuknica.aspx?ID=50446

natural setting	prirodni uvjeti	http://hrcak.srce.hr/file/132152
naturalistic research	naturalističko istraživanje	http://hrcak.srce.hr/file/200765
observational study	istraživanje promatranjem	Masters, W., Johnson, V., Kolodny, R. <i>Ljudska seksualnost</i>
observer	Promatrač	http://hrcak.srce.hr/file/94346
pilot study	pilot istraživanje	http://hrcak.srce.hr/39690
predictability	prediktabilnost	http://hrcak.srce.hr/file/68625
probabilistic prediction	probabilističko predviđanje	by analogy with 'deterministic prediction'
questionnaire	Upitnik	http://struna.ihjj.hr/naziv/upitnik/25667/
questionnaire study	istraživanje metodom upitnika	http://bib.irb.hr/prikazi-rad?rad=218029
research project	istraživački projekt	http://www.hrzz.hr/default.aspx?id=139
recording keyboard usage	praćenje unosa znakova preko tipkovnice	http://www.cis.hr/www.edicija/LinkedDocuments/CCERT-PUBDOC-2007-11-211.pdf
regularity	Pravilnost	http://enciklopedija.hr/Natuknica.asp?ID=17422
representativeness	reprezentativnost	http://hrcak.srce.hr/file/41341
research design	nacrt istraživanja	Halmi, A. <i>Strategije kvalitativnih istraživanja u primijenjenim</i>

		<i>društvenim znanostima</i>
research method	istraživačka metoda	Milas, G. <i>Istraživačke metode u psihologiji i drugim društvenim znanostima</i>
scholar	Znanstvenik	consultation with colleagues
tendency	Tendencija	http://hrcak.srce.hr/file/118707
tentative claim	proizvoljna tvrdnja / razumna pretpostavka	my translation
theoretical claim	teorijska tvrdnja	http://tsr.pravo.unizg.hr/materijali/Teorija%20-%20uvod.docx
think-aloud protocol	protokol razmišljanja naglas	consultation with colleagues
trainee translator	prevoditelj pripravnik	http://www.hdztp.hr/govor-gde-ane-asperger-prigodom-50-obljetnice-drustva-znanstvenih-i-tehnickih-prevoditelja/
translation procedure	postupak prevođenja	http://www.lektor.hr/hrv/lektor-usluge/prevoditeljske-usluge/9/--/14/
triangulation	Triangulacija	Halmi, A. <i>Metodologija istraživanja u socijalnom radu : prilozi za studij metodologije socijalnog rada</i>
unit of analysis	jedinica analize	http://hrcak.srce.hr/20018
universality	Univerzalnost	http://www.ffzg.unizg.hr/antropologija/wp-

		content/uploads/2014/02/Me%C4%91ukulturalna-istra%C5%BEvanjali%C4%8Dnosti.doc
validity	Valjanost	http://zprojekti.mzos.hr/public/c-prikaz_det.asp?psid=16&ID=1493
variable	Varijabla	http://hjp.noviliber.hr/index.php?show=search_by_id&id=f19hXhd%2F&keyword=varijabla

2. Translation

Treće: predviđanje. U prirodnim znanostima, znamo li nečemu uzrok, često možemo predvidjeti kada će se to dogoditi: dogodit će se kad budu zadovoljeni svi potrebni kauzalni uvjeti. Međutim, poznavanje razloga ne podrazumijeva uvijek potpunu prediktabilnost. Znamo objasniti zašto vulkani erumpiraju, no ne možemo predvidjeti kada će točno na danom mjestu doći do sljedeće erupcije. Predviđanje, kada je ono moguće, može biti determinističko (sa 100%-tnom pouzdanošću) ili probabilističko (s pouzdanošću manjom od 100%). U humanističkim znanostima – kojima pripada znanost o prevođenju – predviđanja su, naravno, probabilistička. Pod određenim uvjetima, recimo, možda mogu predvidjeti da će se većina prevoditelja (određenog tipa) odlučiti za određeno rješenje, ili određenu vrstu rješenja, za rješavanje zadanog prevoditeljskog problema. Postoje i slabije razine predviđanja. Ako se netko posklizne na ledu i padne, nećemo biti iznenađeni: mogli smo i pretpostaviti da će *netko* pasti; a možemo objasniti i zašto je pao. U ovom slučaju predviđanje naprosto umanjuje naše iznenađenje pri određenom događaju.

Konačno: Hempel naglašava koncept *hipoteze*. Hipoteza je razumna pretpostavka^{xli}, pokušaj generalizacije i oblikovanja teorije oko nekog opaženog uzorka ili pravilnosti. Neki znanstvenici u humanističkim znanostima koriste^{xlii} termin ‘zakoni’ za vrlo općenite hipoteze koje su dobro potkrijepljene činjenicama; drugi od toga zaziru jer pojam ‘zakon’ smatraju pretjerano determinističkim te stoga primjerenijim za uporabu u prirodnim znanostima. O hipotezama će biti više govora u sljedećem poglavlju.

4.3. Podvrste empirijskog istraživanja: naturalističko i eksperimentalno istraživanje^{xliii}

Naturalistička (ili istraživanja promatranjem^{xliv}) su ona istraživanja kojima se istražuje fenomen ili proces dok se odvija u stvarnom životu u prirodnim uvjetima^{xlv}. Promatrač se trudi ne sudjelovati u procesu (koliko je god to moguće), već samo promatra i bilježi određena njegova obilježja. Takvo se istraživanje provodi kako bi se stekla općenita

slika o nečemu što se događa (zamislite da promatrate radne navike skupine profesionalnih prevoditelja), ili da biste odgovorili na specifično pitanje koje istražujete. (Kako i kada prevoditelji revidiraju svoj prijevod? Rade li ljudi drukčije kada prevode na svoj materinji jezik ili sa svojeg materinjeg jezika?) Promatrač svoj istraživački materijal može prikupljati i putem upitnika ili intervjua.

U istraživanju prevođenja i usmenog prevođenja, istraživanje promatranjem može biti korisno za proučavanje postupka prevođenja prevoditelja i usmenih prevoditelja (vidi npr. projekt o tome kako profesionalni prevoditelji rade na radnim mjestima koji navodi Mossop 2000).

Naravno da već sama činjenica što ste promatrač može utjecati na ponašanje osobe koju promatrate, no potrudite se taj utjecaj svesti na najmanju moguću mjeru. Promatranje se također može provoditi i videokamerom ili diktafonom, pa čak i praćenjem unosa znakova preko tipkovnice. Za noviji primjer, pogledajte dosadašnji rad u sklopu projekta TRANSLOG o kojemu piše npr. Hansen (1999). Računalni program TRANSLOG bilježi svaki unos na tipkovnici i udružuje te podatke s protokolima razmišljanja naglas. Tako nacrt istraživanja u ovom slučaju uključuje *triangulaciju*: korištenje triju različitih izvora informacija koji se međusobno pojašnjavaju. Ta tri izvora uključuju same prijevode, podatke o korištenju tipkovnice i protokole.

Neka su naturalistička istraživanja po svojoj prirodi *izviđajna* (eksplorativna)^{xlvi}. Situacija ili prijevod ovdje se nastoje analizirati bez prethodnog postavljanja hipoteze, odnosno bez početnog fokusa istraživanja. Iz takve bi studije^{xlvii} između ostaloga mogle proizaći nove istraživačke ideje i nove hipoteze. Druga se istraživanja temelje na *fokusiranom* promatranju: recimo, istraživanjem metodom upitnika od prevoditelja možemo saznati kako se nose s neugodnim klijentima. Neka pak treća istraživanja mogu kretati od hipoteze čiju valjanost istraživač želi ispitati.

Eksperimentalno istraživanje, s druge strane, namjerno mijenja prirodne uvjete^{xlviii} kako bismo izolirali obilježja za promatranje i da bismo, što je više moguće, eliminirali ostale činitelje koji nisu relevantni za istraživanje. Potrebno je postaviti kontrolirane uvjete pod kojima ćete nešto ispitivati. Rezultate zatim možete usporediti s onima dobivenima pod

nekim drugim uvjetima, ili onima koji su nastali u prirodnim uvjetima. Uzmimo da želite usporediti način na koji svoj tekst revidira prevoditelj pripravnik^{xlix} s načinom na koji to čine profesionalni prevoditelji. Oformit ćete dvije skupine koje se ne razlikuju (pretpostavljate) ni na koji drugi značajan način, osim po varijabli pripravnik-profesionalni prevoditelj; zadatak ćete im jednak prevoditeljski zadatak i isti rok za predaju pa vidjeti što će se dogoditi.

U polju usmenog prevođenja provedena su brojna eksperimentalna istraživanja. Ispitivano je na koji način usmeni prevoditelji koriste različite dijelove mozga u različitim stadijima procesa, koliko dobro razumiju ili pamte izvorni tekst uz određena ograničenja, koliko dobro mogu raditi pod uvjetima pojačanog stresa, ili koliko su točni. Za primjer, pogledajte radove u posebnom izdanju časopisa *Target*, vol. 7 (1). Gile (1995) navodi jednostavan eksperiment o procjeni vjernosti prijevoda u procesu konsekutivnog prevođenja. Koristi metodu koja bi se mogla primijeniti i u istraživanju pisanog prevođenja.

Pri proučavanju procesa prevođenja znanstvenici koriste metodu razmišljanja naglas pod eksperimentalnim uvjetima kako bi saznali više o tome kako prevoditelji revidiraju svoje tekstove dok prevode, kako koriste referentnu građu, kako na njih utječu njihovi stavovi i raspoloženja, kako donose odluke i rješavaju određene prevoditeljske probleme. Za noviji izbor ovakvih istraživanja, vidi Tirkkonen-Condit i Jääskeläinen (2000).

Kako bi se povećala njihova valjanost, eksperimentalna istraživanja često nastoje što je moguće više umanjiti neizbježnu artificijelnost eksperimentalne situacije. Na primjer, neke studije temeljene na razmišljanju naglas od prevoditelja traže da rade u paru kako bi im bilo prirodnije izgovarati misli.

4.4. Kvalitativno i kvantitativno istraživanje

Ugrubo, cilj je *kvalitativnog* istraživanja na novi način i s novog aspekta objasniti kvalitetu neke pojave. Strože gledano, kvalitativno istraživanje dovest će nas do zaključaka o onomu što je moguće, što se može dogoditi, ili što se može dogoditi u određenim slučajevima; ono nas neće dovesti do zaključaka o tome što je vjerojatno, poopćivo ili univerzalno važeće.

Primjer: sjajna knjiga Douglasa Hofstadtera *Le ton beau de Marot* (1997) temelji se na cijelom nizu prijevoda iste francuske pjesme – ukupno ih je 70-ak, većina prijevoda je na engleski, a u istraživanje su uključeni i računalno generirani prijevodi. Jedan od Hofstadterovih ciljeva bio je ukazati na to koliko je bogat koncept prijevoda, s obzirom na to da jedna pjesma može biti prevedena na toliko mnogo načina. On uspoređuje značajke prijevoda; neki mu se sviđaju više od drugih; u nekima je naglasak na zadržavanju forme koju ima original, dok su drugi formalno i semantički slobodniji. Ukupno gledano, njegove nam analize daju detaljnu sliku pjesme – njezin interpretativni raspon, ali i značajke složene forme. Nakon čitanja analiza ostvarujete dublje razumijevanje same pjesme, ali i složenosti i potencijala prevođenja poezije. Hofstadter ne pokušava iznaći nešto tipično ili univerzalno (iako iznosi neke općenite tvrdnje o prevođenju poezije); njegov je primarni cilj ovim analizama naprosto obogatiti naše shvaćanje onoga što je moguće. Želi reći: pogledajte, moguće je ovu pjesmu interpretirati na ovaj način, i na ovaj, čak i na ovaj... Što ova nova interpretacija otkriva o potencijalu izvorne pjesme?

Kvantitativno istraživanje, s druge strane, ima drukčije ciljeve. Njihov je cilj doći do zaključaka o općenitosti zadanog fenomena ili značajke, o tome koliko je on tipičan ili raširen, koliko ga ima: na osnovu tih istraživanja zaključujemo o pravilnostima, tendencijama, frekvencijama i distribucijama. Konačno, kvantitativno istraživanje može pokušati dokazati univerzalno važeće tvrdnje. Kvantitativno istraživanje nastoji mjeriti, brojati i statistički uspoređivati. Očiti su primjer studije temeljene na korpusima (vidi potpoglavlje 4.5. u nastavku).

Često čujemo da su kvalitativna istraživanja subjektivnija, a kvantitativna objektivnija. To je do neke mjere točno. Kvalitativno istraživanje često iziskuje empatiju (npr. pri provođenju intervjuima) i maštu (npr. pri analiziranju diskursa). Međutim, ova razlika ne govori ništa o usporednoj vrijednosti ovih dvaju pristupa. Mnogi istraživački projekti sadrže elemente obaju pristupa. U tom slučaju kvalitativni dio obično dolazi prvi: zadajete i definirate koncepte i kategorije koje vam trebaju; kvantitativni aspekt na redu je kasnije, u fazi analize – primjerice, ako želite zaključivati o mogućnosti poopćivanja ili uspoređivati tendencije. Aspektima kvantitativnog istraživanja vratit ćemo se kasnije u 7. poglavlju, kada budemo govorili o reprezentativnosti i korištenju statistikom.

4.5. Primjeri metoda empirijskog istraživanja

U empirijskom istraživanju koriste se razne istraživačke metode. Sljedeće su relevantne za istraživanje prevođenja.

Studije slučaja usredotočene su na ograničene situacije koje se odvijaju u prirodnom (a ne u eksperimentalnom) kontekstu. Kad je riječ o najjednostavnijim primjerima studije, istraživački materijal može se sastojati samo od jedne jedinice za analizu: jednog prijevoda, jednog prevoditelja, jedne prevoditeljske tvrtke, pojavljivanja prijevoda u jednom broju jednog časopisa. Složenije studije slučaja provode se na nekoliko jedinica, npr. komparativnim istraživanjem: tako da se uspoređuju različiti slučajevi u potrazi za razlikama i sličnostima. (O metodologiji studija slučaja, vidi Yin 1994; Gilham 2000a; Susam-Sarajeva 2001.) Budući da su studije slučaja naturalističke, uključuju mnogo više varijabli od eksperimenata (vidi 6. poglavlje o varijablama). To ih čini potencijalno vrlo složenima: nikada ne možete odgovarati za *sve* relevantne varijable u stvarnoj životnoj situaciji.

Studije slučaja mogu biti eksplorativne (što možemo saznati o X-u?), deskriptivne (koja je priroda X-a?) ili eksplanatorne (zašto i kako X?). Slučaj može biti odabran za proučavanje jer je od posebnog interesa i jedinstven (poput ranije spomenute pjesme koju je analizirao Hofstadter); jer djeluje kao da bi mogao rezultirati plodonosnom usporedbom; jer je posve nov te stoga zanimljiv; ili jer djeluje kao kritični ili tipični slučaj na kojem se može provjeriti teorijska tvrdnja. Po tom su pitanju studije slučaja poput eksperimenta: dobar su način za provjeravanje i generiranje hipoteza. Studija slučaja može nastojati ponoviti neku drugu studiju slučaja da pokaže koliko je snažno potkrijepljena dana tvrdnja. Studija slučaja može se koristiti i kao *pilot-istraživanje*¹, npr. za testiranje metodologije.

Dobar primjer studije slučaja iznosi Leppihalme (2000). Leppihalme želi istražiti zašto je drama *Oleanna* Davida Mameta polučila toliko manje uspjeha u Finskoj nego u ostatku svijeta. Kao jedinicu analize odabrala je finsku produkciju drame, a ona se sastoji od

nekoliko podjedinica: od samog prijevoda, prevoditeljevih ciljeva te od reakcije publike i kritičara. Tako dolazi do eksplanatorne hipoteze: krivi su određeni aspekti prijevoda.

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ⁱ The Anarchy does not translate as a proper noun in the resources me and my colleagues found it is merely referred to as “razdoblje anarhije”. To indicate that it in fact marks an important period in English history, I decided to put it in quotation marks.

ⁱⁱ There were several resources that offered “postojeći” and “uspostavljeni” for the source term “established”, however to accomplish contrast between Matilda's misfortune and the already throned Stephen, the phrase “ustoličeni monarh” seemed more fitting than the generic “postojeći”.

ⁱⁱⁱ A seemingly straightforward sentence proved to be challenging to translate in this context. “Zapaliti Europu” is too literal and not appropriate, whereas phrases involving “osvojiti” and “pokoriti” have very clear connotations, different from what is conveyed here. Another expression could be “postao je miljenik”, but that option is not powerful enough. I realize that my final choice often has negative connotations, but I believe that the broader context gives the reader enough information to conclude what is meant by “bacio je Europu na koljena”.

^{iv} The sentence “Henry was a warrior king as chivalric hero” was an immense struggle for me to translate. The syntax of it still bothers me, as I cannot make it out. It looks like a part of it is missing. Upon consulting some of my colleagues, we came to the conclusion that the meaning behind 'warrior king as chivalric hero' could be that of 'king, as well as hero'. Judging by the context, that conclusion should be correct.

^v At first I wanted to avoid using “supresija”, since Croatian has its own equivalents which are semantically close to that word, however “suzbijanje” does not collocate with “normansko” to produce the desired effect.

^{vi} Historians versed in the Middle Ages advised me to keep the source term in the translation because they had no resources which mentioned this tax by name, only descriptively. An article that I do not deem a legitimate resource mentions “novac za štit”, but only as an amateur translation, nothing more. Furthermore, by analogy with *Danegeld*, which is usually left untranslated, I opted for the same solution in my translation.

^{vii} Although the Croatian language favors adjectival premodification in this case (Westminsterska opatija), and normally I prefer it myself, this time I am purposely overstepping this grammatical norm for the sake of clarity. This way, the toponyms (which are already confusing for Croatian speakers in terms of pronunciation) remain in their original form. “Gloucesterška opatija”, or even worse, “glosterška”, would make no sense and cannot be found in any reliable sources.

^{viii} The beginning of my sentence differs somewhat from the source, with “zdanje” for “churches”. This allowed me to take the term “crkva” and position it as a possessive adjective to go with the word “nave”. Upon revising the final draft of this translation, it struck me that my original sentence (“Te su crkve bile ljepilo Henrikove nacije, svojim brodovima nudeći...”) seemed clumsy and not many people who are outside of architecture and art history encounter naves very often. The collocation “crkveni brodovi” is just a slight modification, but it serves a purpose.

^{ix} “Perquisites” translates as “redovite beneficije” in Bujas. It is the term I put down in the glossary, however honoring the register and the genre of this book, “povlastice” fits better in this context.

^x There was some discussion on the forum about the term “Marcher lord”. Most of us finally agreed on “markiz”, because “markiz” or “markgrof” were titles of the lords in command of marches. Graduates in Medieval History advised against “markgrof”, since the term is reserved mostly for the Habsburg territory and not for the French and British lands. De Clare is mentioned in several Croatian texts about 12th century England, his title being “grof”. This is correct; since he was also the earl of Pembroke and one might encounter this information before that of him being a Marcher lord. Because of this, I first translated his title as “grof”, so that a broader audience could follow, but I changed my mind in the end. This is a historical text and should be as historically accurate as

possible. After all, oversimplification may even be one of the reasons why “markiz” and “velške marke” are not as well known in Croatia in the first place.

^{xi} The author mentions one *Robert* ‘Strongbow’ de Clare, when he most probably actually refers to *Richard* ‘Strongbow’ de Clare. Strongbow was the earl of Pembroke, Marcher lord and king of Leinster (according to Martin, *Povijest Irske*). Around that time, however, there was another historical figure named Robert de Clari, a knight who participated in the Fourth Crusade and was in fact born around 1170, the year that Richard de Clare conquered Leinster. This is most likely an honest mistake by the author, since their names are similar and they lived in the same century.

^{xii} The common equivalent of “unfrocked” is “raspopljen” in Croatian. Bujas offers “raspopiti” for “unfrock”, but the *Croatian language portal* (HJP) states “raspopiti se”. When treated as a reflexive verb, “raspopiti se” does not fit this context; the priests are being unfrocked, but not of their accord. “Lišeni mantije” is semantically closer to what the author is conveying and it is commonly used. Besides, doing online research I found that “raspopljeni svećenik” most often refers to one who willingly renounces his collar.

^{xiii} The idiom “fly into a rage” is fairly common in English, as is the phrase “to be in a rage” (the *Corpus of Contemporary American English* lists 229 examples of it), however finding the phrase “sick and in a rage” was a struggle. It is quite rare in occurrence and after sorting through possible appropriate idiomatic translations, I opted for a somewhat literal translation that has the same effect as the original.

^{xiv} The entire structure of this translated sentence posed a problem for me. The term “excavator” works wonderfully, but when it comes to Croatian, there is a lexical gap. “Ekskavator” only marks a vehicle used for digging, and “kopač” is vague and undefined. There is no finite form which can be used (“iskopavač”?), so I had to take the descriptive approach and incorporate a longer phrase into this sentence, while making it grammatically correct and unambiguous at the same time. A colleague from the Department of Ethnology suggested “arheolog”, however we do not know whether the excavator in question was an archeologist, anthropologist or maybe even a paleontologist. In the end I opted for a superordinate term “istraživač” to stay as close to the semantic meaning of “a person who intentionally looked for something in an archaeological site”.

^{xv} The source term “body of water” is much more common in English, than its target equivalent is in Croatian. “Vodeno tijelo” is only used in sciences such as geography and the like, whereas in cultural studies it is not a term we would probably ever encounter. To avoid the generic term “voda”, I decided to use “jezera i rijeke”; the author mentions lakes and rivers specifically in further writing. My reason for doing this is also the fact that the geographical areas Barber is concerned with in this book do not really abound with other bodies of water. Furthermore, my solution fits the author’s style and register better than other possible solutions I mentioned.

^{xvi} Unlike burial customs and rites, burial practices cannot be translated as “obredi pokapanja” because there is a semantic difference. Practices are merely ways in which burials were done at a certain time in a certain place, so I chose a descriptive solution: “običaji i načini pokapanja”.

^{xvii} “Opteretiti tijelo” is my translation of “weigh the body down”, since this is another lexical gap. Actually, “dodati težinu” could work, but it would need further explanation.

^{xviii} There has not been much discussion on the forum about translating the titles of chapters “Apotropaics I” and “Apotropaics II”, to my discontent. After a brief discussion, the majority agreed on translating it as “Apotropeji”, since the *Croatian language portal* (HJP) offers a convenient definition of the term. My translation differs, however, because these two chapters concern themselves with “apotropaic objects, practices and rites” (all of which the English term “apotropaics” covers), which translate into Croatian as “apotropeji”, “apotropejski običaji” and “apotropejski obredi”, respectively. “Apotropej” only refers to an apotropaic *object* in Croatian, so it does not suffice in terms of the chapter title. Upon consulting a few of my colleagues from the Department of Ethnology and reading studies by Dragić and Brkić, I concluded that “Apotropejski obredi” is more fitting for what the chapters are about.

^{xix} Barber uses the term “Serbo-Croatian”, which would today refer to a Serbian vampire. In order not to confuse or offend the reader, I treated the source term this way.

^{xx} “Pronaći nemir” as a construction is a little clumsy, but I chose to translate the quote this way to make it easier and more intuitive for the reader later on. One has to replace “kein (ne)” with “sein (svoj)” to get a different, but

functioning sentence. This way, “Kako bi pronašao nemir” becomes “Kako bi pronašao svoj mir”, and the reader gets a straightforward substitution. Aside from that, this structure treats justly all three languages used (German, English and Croatian).

^{xxi} Today, Vrancea is one of the Romanian counties (županija) so I wrote “županija Vrancea” at first. However, Barber refers to “the Romanian region”, not “county”. Besides, the vampire lore is not restricted to counties as territorial entities; it has no strict geographical boundaries, it is tied to a culture and a time. Following this reasoning I opted for “pokrajina”.

^{xxii} This is a very common term in anthropology. “Liminal” and “transitional” are semantically very similar, so both “liminalna” and “tranzicijska faza” could be used in this case. The source term is “liminal period” so I decided to stick with it, although at first I thought it would be less known to the reader. Upon research I discovered it is not uncommon in ethnology and anthropology at all (Šantek's study) and later in the text this period is referred to again, this time as “transitional”. This elaboration makes it clearer even for the reader who does not know what “liminalna faza” is right away.

^{xxiii} A problem I faced more than once in this text was translating the present perfect in various “as we have...” constructions. Barber often connects his statements with what he had already written before in the book. The problematic of this can be broken into several components and thoroughly analyzed, but for the purpose of this translation I chose past simple and present simple to denote what we encountered in previous reading that is important for this particular portion of the text, and our general knowledge on a subject matter in question (“kao što smo vidjeli”, “kao što znamo”). I thought about adding “dosad”, but the notion of temporal continuity into the future is not emphasized in these instances.

^{xxiv} The term “kosturnica” appears twice in my translation, but I am using it to translate two separate terms, the first being “charnel house” and the second “ossuary”. At first I could not understand the difference in meaning and the reason why two terms would denote one very distinct extralinguistic phenomenon – it is merely a place where bones are kept. However, etymology reveals that “ossuary” was first “a container or urn where bones are kept” and only recently has it become synonymous with a “charnel” (lat. *carnarium*), a room in which human remains and bones are kept. In Croatian, there was never a distinction between the two, therefore I went full circle and it turns out in the end that “kosturnica” fits both terms.

^{xxv} Translating “trailing vines” in this context proved to be very difficult to me. I could not find any studies on the phenomenon of painting skulls with trailing vines in either English or Croatian. Trailing vines would be the equivalent of the Croatian “puzavac”, however the only resources I have in Croatian about this phenomenon mention “vinova loza”. These resources are scarce; therefore I went for a generic and recognizable term “loza”.

^{xxvi} Perišić often uses prefixation to the verb “gledati (look) in order to express different meanings. When it comes to translating this novel, Croatian morphology cannot go unnoticed, because with Croatian prefixation, Perišić has lots of room for variation, whereas in English the translator has to resort to verbs collocating with the noun “look” for semantic variety. In this case, “zagledati” means “throw short glances at someone”, and this kind of phrase is exactly what is necessary when mediating between grammatically different languages. This issue pops up often in the text.

^{xxvii} The source text says “Ona je bila ta koja nema ništa”. The emphasis is on “ona”, and the reason I put “she” in italics is that this sentence structure feels more natural in English than if I changed the word order as follows: “The one who had nothing was her” (the sentence reflects Šeila's thoughts). The word is put in italics to stress where the emphasis is and to avoid ambiguity.

^{xxviii} In the novel, Perišić wrote “Take care, Michael” in English, but I did not mark it in any way, since the reader is already consuming the English translation. If I added ‘Šeila said in English’ it would not produce the desired effect anyway, so the contrast between Croatian and English is lost in this instance.

^{xxix} “Televizija nebeska” made little sense at first. Upon contacting the author, we found out that Slavko likes to invent new words and concepts, also to play with words, so I suppose in this case the translation is literal, there is no metaphorical meaning to the phrase.

^{xxx} Some of the lines in this stream of consciousness are not translated literally, because the author suggested we give priority to eurythmics and wordplay.

^{xxx} Capitalization in these fragments is a matter of the author's style so I did not intervene. Formatting and punctuation marks are specific in this text. I honored the author's formatting wherever possible to convey silences, pauses and breaks. However there were cases where sentences were too long to be left in the same form in English, so punctuation is sometimes changed. This is of course, normal in translation, but I found it important to point out, since literary texts allow for more freedom in expression, as with words, so too with stylistic markers.

^{xxxii} “Brojovnici” was a problematic word to translate. The only meaning dictionaries and the Internet provided had to do with entries in the land registry, which proves difficult to translate considering wordplay (brojalice za brojovnike) and the fact that we are reading an internal monologue of a 'mad' man. My thinking is that the chasing from the monologue refers to people being confused in this transition to capitalism and the overall sociopolitical changes. *** Upon consultation with the author, it turns out that wordplay is key and should be given priority. Perišić stated that “brojovnici” is a made up word and it stands for soldiers who protect numbers. His intention was to interconnect combatants and numbers in a playful way, like for children, and even suggested “numbertants” (numbers + combatants). For this purpose I used an alternative to the author's suggestion – “The Steadfast Tin Numbers” to allude to H. C. Andersen's story about the tin soldier. It works better than numbertants, because this word would be a bit hard to understand right off the bat. It is also a story for children about a soldier so it brings everything together.

^{xxxiii} “Osjećaj za lijepo” is an expression in Croatian denoting a sense of what is tasteful and beautiful. In English I find no such idiom that would be broad enough, other than Hemingway's supposed quote in which he mentions “people with a feeling for beauty”. In this case I opted for “good taste in decor” since it is the closest thing to what the Croatian expression means in the given context. I would have gone for Hemingway's quote, but there is no legitimate resource, other than user-generated databases (<http://www.goodreads.com/quotes/653827-the-best-people-possess-a-feeling-for-beauty-the-courage>). The phrase itself is not commonly used either.

^{xxxiv} On the forum, we originally agreed on not translating names, but this refers to furniture and the symbolism of the name is important, so I wish to make it clear for the English speaker that it is a reference to Shakespeare's *Hamlet*.

^{xxxv} Similar to *Ophelia*, since this is an idiom that comes natural to an English speaking audience, I do not feel the need to keep “centimeters” in this case. Some of my colleagues suggested that I kept 'centimeter', but I do not feel it matters and the saying becomes unnecessarily unnatural to the reader. It is meant to produce a certain effect, not be metrically accurate.

^{xxxvi} “Sculpture workshop” is the phrase a colleague and I agreed on using for the concept “kiparska kolonija” in Croatian. “Likovna kolonija” is common in Croatian, and they are both about creating art on the spot, hence the workshop part. <http://istrapedia.hr/hrv/88/likovne-kolonije/istra-a-z/>

^{xxxvii} The original word was “okućnica”, an area of land surrounding a house that usually translates into “croft”, but since crofts are very specific and usually related to Scotland, I do not fancy it in this context. Instead, I used the generic terms “garden” and “yard”.

^{xxxviii} Perišić's phrase “nalet na protivničke položaje” is military jargon, so I explored possible options for keeping the lingo in my translation. Common phrases are “strike on enemy positions”, “assault on enemy positions” and “attack on enemy positions”. The first option I ruled out after learning that “strike” usually collocates with “air”, or at least appears in such contexts, e.g. in James Vernon's book *The Hostile Sky: A Hellcat Flier in World War II*. Naval Institute Press. 2003, pg. 178. On the other hand, “assault” is usually reserved for man to man combat as stated numerous times in George Henry Bennett's *Destination Normandy: Three American Regiments on D-Day*. Greenwood Publishing Group. 2007. pg. 184. I finally opted for “attack”, because it has the broadest use.

^{xxxix} Researching translations of “Nagrada Grada Zagreba” into English, I stumbled upon many different options, such as “Zagreb City Prize”, “Zagreb City Award” and my personal favourite “City of Zagreb Award”. Germany has The Berlin Awards (<http://berlinmd.gov/berlin-award-celebrate-50th-anniversary/>), the US has the New York City award, also known as Bronze Medallion (http://en.wikipedia.org/wiki/Bronze_Medallion_%28New_York_City_award%29). By analogy with all this, and adhering to my own opinion, I coined “The Town of N. Award”. I added 'town' to the phrase because N. is

needs further specification in such a thing as a town prize or award, for clarity. “The N. Award” would seem a bit vague.

^{xl} In English, the collocation “political suitability” has several meanings, and it does not immediately carry the same connotations the phrase “politička podobnost” carries in Croatian. Translators on Proz.com are also puzzled by the expression, which shows how different the two cultures are. I translated “podoban” as “politically suitable”, since the phrase is mentioned in *From a One-Party State to Democracy: Transition in Eastern Europe*, Editions Rodopi B.V., Amsterdam. 1993. pg. 201, edited by Janina Frentzel-Zagórska and in *Education and Social Mobility in the Soviet Union 1921-1934*. Cambridge University Press. 1979, pg. 98 by Sheila Fitzpatrick. I wished to portray the culture as faithfully as possible, as “politička podobnost” played (and still plays) a great role in many aspects of Croatian life, and of the life in this country Perišić writes about.

^{xlii} When it appears in the context of defining a hypothesis, the Croatian equivalent of the phrase 'tentative claim' is often 'razumna pretpostavka'. It refers to a researcher's idea based on certain evidence, which has not yet been tested. I chose to deviate from the group's agreement on translating 'claim' as 'tvrdnja' in this particular case, because in collocation with 'tentative' it acquires a slightly different meaning. In this context it is also used in a definition so it fits well.

^{xlii} According to various linguists and grammarians of the Croatian language, e. g. Nives Opačić, the verb 'koristiti (se)' agrees with nouns in the instrumental case. I am aware of that fact and of the fact that there is a possibility that I am expected to use it, however I stand firmly behind my use with the accusative because it is common and accepted in everyday use and I believe it should finally be considered an alternative „correct“ form.

^{xliii} Translating 'versus' in this heading posed a problem for me. I tried to translate it so as to indicate oppositeness, but 'protiv' is too harsh and has different connotations, whereas 'naspram' and its variations read awkwardly in a heading. Furthermore, the preposition 'naspram' is already archaic according to *The Croatian Language Portal*, and it also forces a change in the case of the two noun phrases. Since I wanted to keep them in the nominative case, I looked up solutions in relevant literature and found that Croatian uses simple coordination for connecting noun phrases. Milas mentions the exact same subject matter in his book; the relevant chapter is titled 'Kvantitativna i kvalitativna istraživanja', so I followed this principle.

^{xliv} Some argue that 'observational research' should be translated as 'opservacijsko istraživanje', however my concern is that this is more often the case in medicine, than in humanities. In psychology, sociology and other human sciences, 'istraživanje opažanjem' or 'istraživanje promatranjem' are more common. Between those two, I chose 'promatranje', because most of my colleagues prefer it (sociology does as well). Milas uses 'opažanje' in *Istraživačke metode u psihologiji i drugim društvenim znanostima*, however for the sake of consistency, I am against it in this case – this solution would require me to prefer 'opažać' over 'promatrać' further in the text, which I do not wish to do. 'Promatrać' is generally used more often.

^{xlv} Although some researchers use 'prirodno okruženje' when translating 'natural setting', I find 'prirodni uvjeti' more common in humanities and, in this context, this solution makes it easier to compare and contrast the term with 'eksperimentalni uvjeti' later in the text. It appears more systematic, yet the semantic meaning does not change very much.

^{xlvi} Other colleagues who have encountered this term share my opinion: we opted for 'eksplorativno' because of its frequent use. Since in my case the term is mentioned for the first time and also defined, I put both the Croatian 'izviđajno' and the Latin 'eksplorativno' so as to let the reader know that both options are viable and can be used interchangeably.

^{xlvii} The group have decided to translate 'study' as 'istraživanje', the same as 'research'. I am sticking to the agreement, but sometimes, where appropriate, I am using 'studija' to avoid repetitiveness.

^{xlviii} The group discussed the distinction that is usually made in Croatian between animate and inanimate objects and we decided against having inanimate things be agents in our translations (as opposed to English, where that practice is normal). Try as I might, I could not always avoid making 'istraživanje' the agent of a particular sentence. I think the register allows for some flexibility, and with all our knowledge of normative grammar, the Croatian language is constantly developing, so I cannot force my syntax to always conform to the rules. One of the things to bear in mind when translating a scientific text is that the corresponding phraseology in the target language may sometimes break the norm.

^{xlix} Initially it was hard for me to translate this term, since there is an abundance of research on trainees conducted in the Anglophone cultures, but such a scarcity of studies conducted in the Croatian culture (there are not many studies translated into Croatian either). 'Pripravnik' was not the first idea that came to mind, since it carries specific connotations. My vision was 'prevoditelj početnik' or something in that direction. But after doing some research, a speech by Ašperger came up in which she ranks translators, and among other groups she mentions 'prevoditelj pripravnik'. Since this obviously stands for a novice who is gathering experience in translation, I accepted that term as my solution.

¹ Since 'pilot-istraživanje' is a literal translation from English (which is especially visible when it comes to nouns as premodifiers), I am not inclined to use it, but it is often used in Croatian methodology. My original idea was 'preliminarno istraživanje', however there turned out to be subtle differences between the two terms. The third term I encountered was 'pilot studija', but that is pure calque and I prefer 'istraživanje'.