

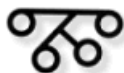
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Domagoj Pozderac

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Mentorica:
dr. sc. Nataša Pavlović, docent

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Povjerenstvo:

1. dr. sc. Kristijan Nikolić, viši lektor

2. dr. sc. Nataša Pavlović, docent

3. Vinko Zgaga, lektor

UNIVERSITY OF ZAGREB
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
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Domagoj Pozderac

Strategies for Translating Idioms and Fixed Expressions

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Abstract

This thesis comprises four annotated translations, accompanied by a discussion. Excerpts from three books were translated from English into Croatian (Simon Jenkins's *A Short History of England*, Jenny Williams and Andrew Chesterman's *The Map: A Beginner's Guide to Doing Research in Translation Studies* and Paul Barber's *Vampires, Burial and Death: Folklore and Reality*), and one from Croatian into English (Robert Perišić's *Područje bez Signala*). The discussion focused on the notion of strategies for translating idioms. Its aim was, first, to provide an overview of strategies translators have at their disposal when approaching the translation of idioms, as well as give a brief theoretical background on the concept of idioms and idiomaticity. Secondly, to analyze the idioms and fixed expressions found in the texts the author had to translate for the practical part of this thesis, discuss the difficulties their translation into the target language might entail and, finally, explain the reasoning behind opting for a particular strategy and eventually deciding on a particular translation solution.

Sažetak

Rad se sastoji od četiriju prijevoda popraćenih komentarima te popratne rasprave. S engleskog jezika na hrvatski prevedeni su dijelovi sljedećih knjiga: *A Short History of England* (Simon Jenkins), *The Map: A Beginner's Guide to Doing Research in Translation Studies* (Jenny Williams i Andrew Chesterman) te *Vampires, Burial and Death: Folklore and Reality* (Paul Barber). Što se tiče prijevoda s hrvatskog jezika na engleski, preveden je dio romana *Područje bez signala* (Robert Perišić). Autor se u raspravi bavi strategijama i postupcima za prevođenje frazema i ostalih ustaljenih izraza. Teorijski dio rasprave sastoji se od kratkog osvrta na pojam frazema i idiomatičnosti te pregleda strategija kojima se prevoditelji mogu poslužiti prilikom prevođenja frazeoloških jedinica. Glavni dio rasprave posvećen je analizi odabranih frazema iz prevedenih tekstova, pri čemu je autor istaknuo probleme na koje je naišao prilikom njihova prevođenja, usporedio moguća prijevodna rješenja (s osvrtom na prednosti i nedostatke odabira pojedinih strategija u svakom od analiziranih slučajeva) te na koncu obrazložio razloge svojeg opredjeljivanja za određenu strategiju u određenom slučaju.

Table of Contents

Part One: Discussion	5
Strategies for Translating Idioms and Fixed Expressions	6
Part Two: Translations	22
Translation 1: Jenkins, Simon. 2011. <i>A Short History of England</i> .	
London: Profile Books	23
Glossary	24
Translation	29
Resources	33
Translation 2: Barber, Paul. 1988. <i>Vampires, Burial and Death: Folklore and Reality</i> . New Haven: Yale University Press	35
Glossary	36
Translation	41
Resources	47
Translation 3/4: Perišić, Robert. 2015. <i>Područje bez signala</i> .	
Zagreb: Sandorf	49
Translation	50
Translation 5: Williams, Jenny, and Andrew Chesterman. 2002. <i>The Map: A Beginner's Guide to Doing Research in Translation Studies</i> .	
Manchester: St. Jerome Publishing	64
Glossary	65
Translation	68
Resources	74
Endnotes	76

Part One
Discussion

Strategies for Translating Idioms and Fixed Expressions

1. Introduction

Since its very inception as a practice of rendering a message from one language into another, translation has been aimed at facilitating communication between different cultures. Nevertheless, these interrelated processes – the rendering of a message, idea or text from the source language into the target language, as well as the concurrent facilitation of cross-cultural communication – are not devoid of difficulties. First of all, languages differ from one another – primarily in terms of vocabulary and syntax – and it is precisely these lexical and structural differences between languages that pose problems for translators on a daily basis. Moreover, overcoming language barriers by means of translation and successfully conveying the intended meaning can also be thwarted by cultural differences. Each language, as is so often platitudinously remarked, is influenced by – and in turn reflects – the culture (that is, the physical and social environment) of its speakers. This is especially evident when it comes to idiomatic expressions and their translation from one language into another. At this point, idioms can be succinctly defined as conventionalized multiword expressions, and the main difficulty in translating them lies in the fact that they are culture-bound – idioms are specific to a particular culture, whose idiosyncrasies are then reflected in the language used by the community in question. Another important feature of idioms translators have to be aware of (lest they end up with an inaccurate or inappropriate translation) is semantic opacity, which refers to the impossibility of deducing the meaning of an idiom from the individual words it is composed of. Nevertheless, despite frequently being rather difficult to render in the target language, idioms are not entirely untranslatable – there are a number of strategies translators can resort to so as to deal with an idiomatic expression found in the source text and successfully convey its meaning to the target audience.

The notion of strategies for translating idioms is precisely what this paper will focus on and try to explore. The aim of this paper could be said to be twofold: First, to provide an overview of strategies translators have at their disposal when approaching the translation of idioms, as well as give a brief theoretical background on the concept of idioms and idiomaticity. Secondly, to analyze the idioms and fixed expressions found in the texts the

author had to translate for the practical part of this thesis¹, discuss the difficulties their translation into the target language might entail and, finally, explain the reasoning behind opting for a particular strategy and eventually deciding on a particular translation solution.

The practical part of the thesis consisted of translating texts both from English into Croatian and from Croatian into English. However, because of the limited scope of this paper, the discussion will be confined to the analysis of English idiomatic expressions and, in turn, strategies for translating them into Croatian. All examples of idioms and fixed expressions are taken from the following texts: Simon Jenkins's *A Short History of England*, Jenny Williams and Andrew Chesterman's *The Map: A Beginner's Guide to Doing Research in Translation Studies* and Paul Barber's *Vampires, Burial and Death: Folklore and Reality*.

2. Idioms and Idiomaticity

2.1. Defining Idioms

In order to delineate the concept of idioms, numerous definitions have been proposed by scholars over the past few decades. Even though the majority of linguists would agree on what requirements an expression has to meet – that is, what set of features must be attributed to it – so as to be considered idiomatic, there are nonetheless, inevitably, certain differences in these definitions, mostly with regard to which feature in defining idioms (and to what extent) is emphasized.

The definition of idioms as “conventionalized multiword expressions,” mentioned in the introductory paragraph of this paper, was given by Fernando in her book *Idioms and Idiomaticity* (1996). The author immediately supplements this definition by adding that these expressions are “often, but not always, non-literal” (3). Furthermore, Fernando identifies three major features of idioms: compositeness, institutionalization and semantic opacity. Compositeness means that idioms are commonly accepted as a type of multiword expressions, whereas institutionalization focuses on the fact that idioms are conventionalized expressions. Finally, the previously introduced notion of semantic opacity refers to the fact that the meaning of an idiom is not the sum of its constituents. Being aware of varying degrees of semantic opacity – the meaning of an idiom is not always non-literal – Fernando finds the

¹ The translations in question were done as part of my master's thesis in the Graduate Program in Translation in the Department of English at the Faculty of Humanities and Social Sciences, University of Zagreb.

basis of idiomaticity in the “habitual and, therefore, predictable co-occurrence of specific words” (30). She proceeds to explain that “only those expressions which become conventionally fixed in a specific order and lexical form, or have only a restricted set of variants, acquire the status of idioms” (31).

According to the definition put forth by Carter (2012), idioms can be defined as “1) non-substitutable or fixed collocations, 2) usually more than single word units, 3) semantically opaque” (74). Idioms come in a variety of forms and it is important to note that semantic opacity is not the only feature that tends to vary – the degree of fixity², both syntactic and semantic, varies as well. The term used to cover all such language units is *fixed expressions*. As far as the role of fixed expressions is concerned, Carter points out that they facilitate “non-creative, stereotyped formulaic expression” which, on the one hand, “serves a maintaining, stabilizing role within communication,” while at the same time allowing for “larger grammatical units to be built from their base” and enabling “internal and external modification as more creative and cognitively richer speech is generated” (75).

In order to establish the meaning of a particular fixed language pattern, it is crucial to conceive of it as a single unit. As Baker (2011) points out, “a fixed expression evokes in the mind of the reader or hearer a range of associations [pertaining to] the typical contexts in which the expression is used” (68). This accounts for the recurrence and widespread use of fixed expressions in any language.

2.2. Classifying Idioms

Fixed expressions include lexical patterns as diverse as *to rain cats and dogs*, *as a matter of fact*, *red tape*, *mark my words*, *sober as a judge*, *to conclude*, *an arm and a leg* etc. Due to this syntactic and semantic variety of fixed expressions, it is rather difficult to maintain a strict division between them, let alone create a classification system that would allow their precise categorization – a certain degree of overlapping is often unavoidable. Regardless of these difficulties, a number of attempts at classifying fixed expressions have been made. From translators’ point of view, being acquainted with those classifications could, in some cases, help them successfully deal with a particular (problematic) expression.

² Carter (2012) identifies three criteria that are relevant in determining the extent to which a particular lexical pattern is fixed: collocational restriction, syntactic structure and semantic opacity (78).

According to the typology created by Alexander (1984), fixed expressions can be divided into seven categories: idioms, proverbs (e.g. *ignorance is bliss*), stock phrases (e.g. *a recipe for disaster*), catchphrases (e.g. *what do you think of it so far?*), allusions/quotations (e.g. *we are not amused*), idiomatic similes (e.g. *as daft as a brush*) and discursal expressions (e.g. *long time no see, once upon a time, guess what!*). Idioms, as the most salient category, are further divided into three subcategories: irreversible binomials or compound idioms (e.g. *spick and spin*), full idioms (e.g. *to smell a rat*) and semi-idioms (e.g. *a fat salary*). In a similar vein, Fernando (1996) distinguishes three types of idioms: pure idioms, semi-idioms and literal idioms. A pure idiom (e.g. *to spill the beans*) is defined as “a type of conventionalized non-literal multiword expression” (36), a definition redolent of the one initially given for idioms in general. Semi idioms (e.g. *catch one’s breath*) are characterized by having “one or more literal constituents and at least one with a non-literal subsense” (36), which is usually specific to that co-occurrence relation. Finally, literal idioms (e.g. *on foot, on the contrary*) are semantically less complex – that is, semantically more transparent – than pure idioms and semi-idioms, but they also meet the most important criterion for idioms – invariance or restricted variation.

3. Translation of Idioms and Fixed Expressions

3.1. Difficulties in Translating Idioms

As has already been pointed out, idioms and other fixed expressions might pose considerable difficulties for translators. According to Baker (2011), the major problems that such expressions tend to pose in translation are related to two main areas: whereas the first problem boils down to the ability to recognize and interpret an idiom correctly, the second one refers to “the difficulties involved in rendering the various aspects of meaning that an idiom or a fixed expression conveys into the target language” (68).

As for the former, it has to be said that not all idiomatic expressions are easily recognizable and, as a result, translators might not be aware that they are dealing with such an expression. Certain idioms are misleading – they appear transparent because they offer a plausible literal interpretation and their idiomatic meaning is not signaled in the surrounding text. Aside from this, Baker mentions such cases in which an idiom in the source language may have a very close counterpart in the target language which looks similar on the surface but has a

completely or partially different meaning.³ Another thing a translator should take into consideration is the collocational environment surrounding an expression whose meaning cannot be immediately construed. Idiomatic and fixed expressions have individual collocational patterns, which means that they “form collocations with other items in the text as single units and enter into lexical sets which are different from those of their individual words” (Baker, 70). Therefore, translators might need to rely on the context in order to disambiguate the meaning of a particular expression.

The difficulty that arises once an idiom or a fixed expression has been recognized and interpreted correctly is finding the best way of translating it into the target language. According to Baker, there are four main difficulties one might be faced with when translating idioms and fixed expressions from one language into another.

First of all, the most obvious difficulty ensues when an idiom or a fixed expression has no equivalent in the target language. The way a language chooses to express, or not express, various meanings cannot be predicted and, as Baker remarks, “only occasionally matches the way another language chooses to express the same meanings” (71).⁴ This lack of equivalence (especially above the word level) is particularly evident when idioms and fixed expressions are culture-specific (an issue that was touched upon in the introduction). Baker emphasizes that such expressions are not necessarily untranslatable and goes on to argue that it is the meaning an expression conveys and its association with culture-specific contexts – rather than the specific lexical items it is composed of – that makes it difficult to translate (71).

Secondly, an idiom or a fixed expression may have a similar counterpart in the target language, but its context of use might be different. For instance, Baker observes that the two expressions may have different connotations or might not be “pragmatically transferable” (72). The third difficulty Baker mentions occurs when an idiom is used in the source text in both its literal and figurative (idiomatic) sense at the same time. In such cases, it is not possible to reproduce the play on idiom in the target text unless the target-language

³ As Baker neatly puts it: “Instances of superficially identical or similar idioms which have different meanings in the source and target languages lay easy traps for the unwary translator who is not familiar with the source-language idiom and who may be tempted to impose a target-language interpretation on it” (70).

⁴ For instance, one language may express a certain meaning by means of a single word, another may express the same meaning by means of a transparent fixed expression, whereas a third language might express it by means of an idiom.

expression corresponds to the source-language expression in both form and meaning. The final problem Baker discusses stems from the fact that the very convention of using idioms in written discourse, the contexts in which they can be used, as well as the frequency of their use, may be different in the source language and the target language (75).

3.2. Strategies for Translating Idioms

As translators are well aware, there is a myriad of factors that influence the way in which a particular idiom or fixed expression can be translated into another language. It is important to bear in mind that this is not simply a matter of whether the target language has an idiom whose meaning and connotations correspond to those of the source-text idiom, of which translators could then easily avail themselves and end up with a perfect translation. As was shown in the previous section, the process of translating idioms and fixed expressions can be much more complex and challenging. This is the reason why, when faced with the task of translating such expressions, one should take into account a wide array of factors, including the significance of the specific lexical items constituting the idiom in question (that is, whether they are manipulated – verbally or visually – elsewhere in the source text), as well as “the appropriateness or inappropriateness of using idiomatic language in a given register in the target language” (Baker, 76). The acceptability of using a particular strategy depends primarily on the context in which a given idiom appears in the source text. Moreover, questions of style, register and rhetorical effect have to be taken into consideration as well since they can sometimes influence the choice of strategy to a great extent.

In her well-known book entitled *In Other Words: A Coursebook on Translation*, Mona Baker outlined a classification of strategies for translating idioms and fixed expressions that is still regarded as the standard one. According to this classification, there are five main strategies translators can resort to when faced with an idiomatic expression: 1) using an idiom of similar meaning and form, 2) using an idiom of similar meaning but dissimilar form, 3) translation by paraphrase, 4) translation by omission, 5) compensation.⁵ Apart from these, there is another strategy for dealing with idioms that can also be of use in certain situations – literal translation.

⁵ In the 2011 reissue of her book, Baker introduced another strategy: borrowing the source language idiom. She remarks that “just as the use of loan words is a common strategy in dealing with culture-specific items, it is not unusual for idioms to be borrowed in their original form in some contexts” (79).

a) Using an idiom of similar meaning and form

The first strategy Baker mentions involves using an idiom in the target language which conveys roughly the same meaning as the source-language idiom and, in addition, consists of corresponding lexical items. For instance, the English idiom *to take with a pinch/grain of salt* is equivalent to the Croatian expression *uzeti sa zrnom soli* with regard to both content (meaning) and form. However, this kind of equivalence can only occasionally be achieved. What is more, even though employing this strategy might seem as the ideal solution, it is important to consider the following factors as well: the style and register of the source text, the difference in frequency between the source-language idiom and its target-language equivalent, as well as the associative meaning of the items constituting the idiom in question (Pavlović 2015, 90).

b) Using an idiom of similar meaning but dissimilar form

It is often possible to find an idiomatic expression in the target language which is semantically similar (or even equivalent) to the source-language expression, but which consists of different lexical items. For example, the English expression *to cost an arm and a leg* can be translated into Croatian as *koštati kao svetog Petra kajgana* – each expression uses different lexical items to express the same idea. This strategy is considered a good solution if the form of the idiom is not important – conveying the meaning of the idiom (by means of another idiomatic expression) is given precedence over preserving its form.

c) Translation by paraphrase

Sometimes the only way to convey the meaning of the source-text idiom is to paraphrase it by means of a single word or a group of words – that is, without using any idiomatic expression in the target text. Translation by paraphrase is the most commonly used strategy when a semantically equivalent or similar expression is not available in the target language or when it seems inappropriate to use idiomatic language in the target text due to differences in stylistic preferences of the source and target languages. For instance, since there is no equivalent expression in Croatian, the English expression *he's a couch potato* could be paraphrased as *cijele dane sjedi pred televizorom i ništa ne radi*⁶. It is important to note that if

⁶ This example is borrowed from Pavlović (2015, 91).

the source text is highly idiomatic, using this procedure could produce a very different stylistic effect in the target text.

d) Translation by omission

In some cases, an idiom might be completely omitted in the target text. Opting for this strategy is justified only when retaining the idiom would create more problems than it would solve. According to Baker, omitting an idiomatic expression is allowed when there is no equivalent expression in the target language, when its meaning cannot be easily paraphrased, or for stylistic reasons (85).⁷

e) Compensation

In order to make up for the loss of meaning resulting from the omission of a certain idiom in the target text, translators can resort to the strategy known as compensation. This means using an idiomatic expression in the target text where the source text has an “unmarked” expression (that is, the one which is not idiomatic) – as Baker puts it, one may “either omit or play down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text” (86). This strategy can be used to make up for “any loss of meaning, emotional force or stylistic effect which may not be possible to reproduce directly at a given point in the target text” (86).

f) Literal translation

It might be possible – and in some cases even desirable – to translate an idiom literally, that is, word for word. According to Newmark (1988), literal translation is a type of translation which occurs when “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context” (46). The resulting expression, albeit initially non-idiomatic, might eventually catch on in the target language, thereby acquiring the status of an idiom. The well-known example is the English idiom *carrot and stick*, which was literally rendered into Croatian as *mrkva i batina*. Owing to

⁷ As far as translation by omission is concerned, in the 2011 edition of her book, Baker differentiates between the omission of the entire idiom and the omission of a play on the idiom. Whereas the former corresponds to the strategy of omission as described in the original version of the book, the latter strategy refers to “rendering only the literal meaning of an idiom in a context that allows for a concrete reading of an otherwise playful use of language” (84).

the overall usefulness of the phrase as such, as well as its semantic transparency, *mrkva and batina* was soon (tacitly) introduced into the Croatian language as a full-fledged idiom (Pavlović 2015, 92).

4. Analysis of Strategies in Translating English Idioms into Croatian

Although rather short, the texts I had to translate⁸ were replete with various types of fixed expressions, including those that can be considered idiomatic. In what follows I will analyze some of the idioms and fixed expressions I encountered in the course of translating these texts and then explain why I chose a particular strategy and decided on a particular solution.

One of the first idioms I came across was the expression *to hold court*, which appears in the following sentence: “By 1404 Glyndwr was holding court across west Wales and even requesting support from Charles VI of France.” The meaning of this idiom is “to be surrounded by and command the attention of admirers and subordinates.” Yet, given the entirety of the context in which it is used, I thought that interpreting it as “to gain the support of” – and translating (paraphrasing) it accordingly as *zadobiti podršku* – would be more appropriate than trying to retain the original image of being in the centre of attention. The translation I ended up with reads as follows: “Do 1404. godine Glyndwr je uspio zadobiti podršku diljem zapadnog Walesa, a zatražio je pomoć čak i od francuskog kralja Karla VI.” Although the collocation I opted for does not completely correspond semantically to the source-text idiom, it functions within the narrative in question quite well, without any detrimental (or even noticeable) loss in the intended meaning.

Another expression I came across is *lie of the land*, which might refer either to the arrangement of features on an area of land (literal meaning) or to the nature of the situation as it stands and as it is likely to develop (figurative meaning). In the following sentence it is used in its literal sense, referring to the topography of s area: “The French, constrained by the lie of the land, advanced against a storm of arrows...” Therefore, I tried to find a collocation which would be similar in both meaning and form to the one found in the source text and eventually decided to use the expression *konfiguracija zemljišta*. Although this expression is not

⁸ As was pointed out in the introductory paragraph, all of the idioms analyzed in this section are taken from the following texts: Simon Jenkins’s *A Short History of England*, Jenny Williams and Andrew Chesterman’s *The Map: A Beginner’s Guide to Doing Research in Translation Studies* and Paul Barber’s *Vampires, Burial and Death: Folklore and Reality*.

considered idiomatic in Croatian, it might be seen as the equivalent (or one of the possible equivalents) of the expression *lie of the land* (when used literally) with regard to both form and content. Besides, the expression *konfiguracija zemljišta* is rather common in Croatian and its use is not confined to the field of geodesy. Bearing all the above in mind, I came up with the following translation: “Francuzi, kojima konfiguracija zemljišta nije išla u prilog, bili su prisiljeni probijati se kroz kišu strelica...”

Furthermore, another idiomatic expression can be found in the following sentence: “Henry returned to a hero’s welcome, with City aldermen coming to meet him at Blackheath and escorting him for five hours to London Bridge amid shouts of ‘King of England and France’.” The expression *hero’s welcome* refers to an enthusiastic welcome for a person who has done something brave or praiseworthy. Although the Croatian language has the expression *dočekati kao junaka*, which is semantically similar, if not equivalent, to the English one and is used in the same contexts, I decided to supplement it by providing an additional explanation: “Henrik je u Engleskoj dočekan kao junak i priređena mu je velika dobrodošlica. Nakon što su ga dočekali kraj Blackheatha...” My opinion was that the intended meaning would be more clearly and precisely conveyed if I supplemented the primary expression – *dočekati kao junaka* – with another commonly used collocation – *prirediti dobrodošlicu*. What is more, since I decided to split the original sentence into two separate ones, this addition provided quite a smooth transition to the subsequent sentence by anticipating its semantic content.

Another expression I decided not to translate by using its target-language equivalent on its own is the expression *time is of the essence*, appearing in the following sentence: “Nothing spoils a presentation more than a technical hitch – especially if time is of the essence.” This phrase is used to express a need for haste in action or response and the equivalent Croatian expressions commonly used are *vrijeme je ključno* and *vrijeme je od iznimne/velike važnosti*. Despite the lesser degree of its syntactic correspondence to the source-text expression, I opted for the former solution – *vrijeme je ključno*. However, it seemed to me that using the word *vrijeme* as the sole subject of this expression would not be an entirely satisfactory solution – the word *vrijeme* on its own would appear somewhat vague in this context and the target audience may not understand what it actually referred to. Thus, for the purpose of elucidation, I decided to add an appositive phrase in the form of the collocation *pridržavanje rasporeda*: “Ništa ne može izlaganje pokvariti više od tehničke smetnje, osobito ako je vrijeme, odnosno pridržavanje rasporeda, ključno.”

As might be expected, translation by paraphrase was the strategy I most frequently employed. For instance, one of the idioms which I thought would be most appropriately translated by paraphrase is the expression *to run its course*, which appears in the following sentence: “Eventually an epidemic runs its course.” The idiom in question means “to develop naturally and come to a natural end” and is usually used in reference to diseases. Unable to find a corresponding Croatian idiom that could be used in this context, I decided to translate it by paraphrase as the following: “S vremenom se epidemija smiruje.” Although it does not cover all semantic aspects of the source-text idiom, the paraphrase I decided on does convey the meaning of the source-text sentence. Since the subsequent sentence contains an explicit reference to the cessation of the epidemic (“After it had died out...”), I was not fond of the idea of mentioning the same thing – the end of the epidemic – twice (so I opted for the verb *smiriti se*, which implies only the waning of the epidemic).

Another expression I translated by paraphrase is the idiom *to give no quarter*, appearing in the following sentence: “No quarter was given for fear of counter-attack.” This phrase means “to show no mercy or indulgence” and it originally meant to refuse to spare the life of a vanquished opponent, which is precisely the meaning of this sentence. The Croatian language might not have an idiom that would be equivalent to it in both form and content, but there is one common collocation that could be used here to convey exactly the same meaning – *poštedjeti život*. Even though this collocation could be seen as idiomatic enough to be considered an idiom, its meaning is completely opposite to that of the source-text expression, which is the reason why the strategy used in this case is translation by paraphrase (and not using an expression of similar meaning but dissimilar form). My translation of the sentence in question reads as follows: “Zbog straha od protunapada ranjenicima i zarobljenicima nisu pošteđeni životi.” Moreover, as can be seen by comparing the source-text sentence and my translation thereof, the fixed expression *for fear of* was translated as *zbog straha od*, an expression completely equivalent in both form and meaning to the one in the source text. Thus, the strategy I was compelled to opt for in this case was using a fixed expression of similar (equivalent) meaning and form.

Another expression whose translation posed me no difficulties – on account of there being a semantically and syntactically equivalent expression in the target language – was the phrase *golden rule*, which refers to any important rule or principle, especially in a particular situation. Being able to employ the strategy of using an idiomatic expression of similar

meaning and form, I ended up with the expression *zlatno pravilo*, which is equally common in the target language as it is in the source language. Moreover, I was also able to use the same strategy in the case of the expression *at first glance* (meaning “on initial consideration”), which appears in the following context: “Rather than dismiss such possibilities merely because they seem, at first glance, to be anomalous...” The Croatian language has several words that might be used to express the same meaning – the most common ones being *naoko* and *naizgled* – but I decided to use the expression *na prvi pogled*, which is both semantically and syntactically equivalent to the one in the source text. Apart from this, its use does not require paraphrasing the original expression, which is not the case with *naoko* and *naizgled*.

Translation by paraphrase was also the strategy I deemed most appropriate for dealing with the following two idiomatic prepositional expressions: *to the point* and *by degrees*. The expression *to the point* means “concerning the matter at hand” and is synonymous with adjectives such as *appropriate* and *relevant*. The context in which it appears in one of the source texts is the following: “It [referring to *the conclusion*] should therefore be concise and to the point.” Rather than translating it by means of a single adjective (such as *relevantan*) I decided to paraphrase the expression in question as *usmjeren na ono ključno*, which, in my opinion, manages to convey the meaning intended by the source-text expression. Another possibility I was considering was using the word *poanta* instead of *ono ključno*, but I eventually gave precedence to the latter because it (unlike *poanta*) does not imply the existence of only one important point. As for the expression *by degrees*, which means “gradually, step by step” – and is preceded by the verb *to flow* in the source text – I could not find a similar Croatian expression whose use would not be dependent on context, so I decided to translate it simply as *polako* (rather than, for instance, *postupno*). The resulting collocation *polako protjecati* is more than acceptable in the target language and functions as an apt solution in this context.

The following sentence contains another fixed expression that I translated by paraphrase: “They were simply decomposing on schedule, showing various symptoms characteristic of bodies in a state of decay:” The expression *on schedule* usually means “at the expected or planned time” and the corresponding Croatian phrase would be *na vrijeme*. Still, taking into account the context of its appearance in this sentence, one can notice that translating the expression *on schedule* as *na vrijeme* – that is, by using an idiom of similar content and form – would not be an appropriate solution in this case. Therefore, I decided to paraphrase it in the

following way: “Njihovo raspadanje odvijalo se očekivanom brzinom i pritom su bili vidljivi razni znakovi tipični za tijela u stanju raspadanja.” Bearing in mind that here *on schedule* refers to the normality of the decomposition in question and does not imply the existence of any specific point in time, the paraphrase I decided on conveys the intended means quite accurately.

The importance of context in choosing the most appropriate strategy for translating a given idiomatic expression cannot be overemphasized. Context often determines the choice of translation strategy and, as a result, the same idiom can be translated differently in different contexts. For example, the expression *at hand* (meaning “close by, available, within reach”) appeared in the texts I had to translate in two different contexts: “Good preparation can reduce nerves as can relaxation exercises and having a glass of water at hand” and “I mentioned that most ‘vampires’ were dug up quite soon after burial ... and the reason for this is close at hand.” In the first case I decided that using one of the semantically equivalent expressions available in the target language – *imati pri ruci* or *biti na dohvat ruke* – would be a more appropriate solution than resorting to paraphrase: “Osim dobrom pripremom, napetost se može ublažiti i vježbama opuštanja, a dobro je imati i čašu vode pri ruci tijekom izlaganja.” The other sentence contains a (semantically equivalent) variant of the expression in question – *close at hand* – which I decided to translate by paraphrase: “Spomenuo sam da je većina ‘vampira’ iskopana nedugo nakon pokopa ... a razlog za to prilično je jednostavan.” Although the previously mentioned expression *biti na dohvat ruke* could also be used here, I was more in favour of translating this expression by paraphrase, which incurred no loss in the intended meaning.

As for the idiom *a rule of thumb*, which refers to a general principle or practical method of doing something, usually based on past experience rather than exact measurement, I decided that resorting to paraphrase and translating it by means of a single word expressing the same underlying concept would be the most satisfactory solution. The source-text sentence reads as follows: “As a rule of thumb one double-spaced A4 sheet takes three minutes to read...” and I translated it in the following way: “Okvirno, čitanje jednog lista papira formata A4 s dvostrukim proredom traje tri minute...” As can be seen by comparing the two sentences, in order to convey the meaning of the idiom *a rule of thumb*, I opted for the adverb *okvirno*, which, in my opinion, functions slightly better in this context than the expression *u pravilu*, which I also took into consideration.

Another idiomatic expression I would like to comment on is the phrase *on pain of*. It means “to be subject to the penalty of a specific punishment” and it appeared in the following context: “The king was forced, like Edward II, to abdicate on pain of his life.” The semantically equivalent Croatian expression used in similar contexts is the expression *pod prijetnjom* (e.g. *smrti*), which I eventually used in my translation. Thus, the strategy I resorted to in this case was using an expression of similar meaning but dissimilar form – the lexical meaning of the Croatian word *prijetnja* differs from that of the English word *pain*, but the two expressions these words are part of are semantically equivalent nonetheless. The expression *pod prijetnjom* could also be used as a (literal) translation of the English expression *under threat*, which I also came across in one of the texts: “But Henry was not secure, his crown constantly under threat throughout his reign.” However, for stylistic reasons I decided against employing this strategy (using an expression of similar meaning and form) and resorted to translation by paraphrase instead, ending up with the following: “Međutim, Henrik zbog toga nije postao nimalo sigurniji i tijekom svoje vladavine neprestano je bio izložen opasnostima.” As can be seen from my translation, the expression *under threat* was replaced with the phrase *biti izložen opasnosti*. One should note that this solution required some additional paraphrasing of the rest of the sentence – whereas in the source text Henry’s crown is *under threat*, in my translation the subject becomes Henry himself. Yet, this resulted in no loss in the intended meaning whatsoever.

5. Conclusion

Irrefutably, the activity of translation can be fraught with various difficulties – one of the most common (and “notorious”) ones being posed by idiomatic expressions. The crux of this problem lies in the fact that idiomatic expressions, apart from reflecting the lexical and syntactic specificities of a particular language, often reflect certain aspects of a particular culture as well – in short, idioms and fixed expressions tend to be both language- and culture-specific. This accounts for the occasional inability on the part of translators to recognize an expression as idiomatic and interpret it correctly, which results in the inappropriate rendering of the various aspects of its meaning into the target language.

Nonetheless, there are means of overcoming this seeming untranslatability of idioms – in order to deal with an idiomatic or fixed expression and convey its meaning into the target language, translators can make recourse to any of the following strategies: using an idiom of

similar meaning and form, using an idiom of similar meaning but dissimilar form, translation by paraphrase, translation by omission, compensation, and literal translation. The aim of this discussion was to analyze these strategies translators have at their disposal and to illustrate their use on the examples of idioms and fixed expressions taken from three different English texts.

When deciding on which strategy to employ in a particular situation, one has to be aware that there is a variety of factors influencing the way in which a given idiomatic or fixed expression can be translated (such as the style and register of the source text, the intended rhetorical effect, the associative meanings of the lexemes constituting the expression in question etc.) – this means that the acceptability of using a particular strategy depends primarily on the context in which a given expression appears in the source text. Therefore, in spite of the fact that some of these strategies are used more frequently, whereas others are more often frowned upon, neither of them is inherently acceptable (“right”) or unacceptable (“wrong”). In order to come up with the most appropriate translation of a given idiomatic expression, it is of paramount importance for translators to assess the advantages and disadvantages of using each strategy in that particular situation and context. In a nutshell, sensitivity to context and exceptional command of both the source and the target language are prerequisite for successfully conveying the meaning of an idiomatic or fixed expression. With this in mind, it seems appropriate to conclude this discussion by quoting the following remark by Fernando and Flavell (1981): “Translation is an exacting art. Idiom more than any other feature of language demands that the translator be not only accurate, but highly sensitive to the rhetorical nuances of the language [as well]” (85).

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Part Two
Translations

Translation 1

Jenkins, Simon. 2011. *A Short History of England*. London: Profile Books.
pp 83-86

1. Glossary

abdicate	abdicirati, odreći se prijestolja	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
alderman	vijećnik	http://www.proz.com/?sp=gloss/term&id=9116035
anointed monarch	pomazani monarh	http://deenes.ffzg.hr/~bmikulic/Arhiv/Buddha_integralno.pdf
Battle of Agincourt	Bitka kod Agincourta	consultation with the group
battlefield	bojište, bojno polje	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Becket	Thomas Becket	http://www.enciklopedija.hr/Natuknica.aspx?ID=6529
Bolingbroke	Henrik Bolingbroke	http://www.enciklopedija.hr/Natuknica.aspx?ID=52881
Burgundians	Burgundani	http://enciklopedija.lzmk.hr/clanak.aspx?id=5052
Catherine	Katarina, Katarina Valois	http://www.enciklopedija.hr/Natuknica.aspx?ID=30848
Charles the Mad	Karlo VI. Ludi	http://www.enciklopedija.hr/Natuknica.aspx?ID=30566
Charles VI of France	Karlo VI. Francuski, Karlo VI. Ludi	http://www.enciklopedija.hr/Natuknica.aspx?ID=30566
Charles VII	Karlo VII.	http://www.enciklopedija.hr/Natuknica.aspx?ID=30568
City alderman	londonski gradski vijećnik	own translation

claimant	pretendent	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
coronation	krunidba	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
council	vijeće	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Crécy	Crécy	<i>Hrvatski opći leksikon</i>
Dauphin	dauphin, francuski prijestolonasljednik, dofen	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f11IXxQ%3D ; http://www.enciklopedija.hr/Natuknica.aspx?ID=13990
domain	posjed, domena	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Duke of Bedford	vojvoda od Bedforda	Le Bel, Froissart, de Monstrelet: <i>O stogodišnjem ratu</i>
Duke of Gloucester	vojvoda od Gloucester	Le Bel, Froissart, de Monstrelet: <i>O stogodišnjem ratu</i>
Edmund, Duke of Somerset	Edmund (Beaufort), vojvoda od Somerseta	Le Bel, Froissart, de Monstrelet: <i>O stogodišnjem ratu</i>
earl of March	grof od Marcha	Le Bel, Froissart, de Monstrelet: <i>O stogodišnjem ratu</i>
Edmund Mortimer	Edmund Mortimer	Black: <i>Povijest Britanskih otoka</i>
Edward II	Eduard II.	http://www.enciklopedija.hr/Natuknica.aspx?ID=17079
Edward III	Eduard III.	http://www.enciklopedija.hr/Natuknica.aspx?ID=17080
gaoler	tamničar	http://hjp.novi-liber.hr/index.php?show=search
Gaunt line	porodica Gaunt	own translation

Harfleur	Harfleur	http://www.enciklopedija.hr/Natuknica.aspx?ID=24404
Harlech	utvrda Harlech	own translation
heir	nasljednik	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Henry 'Hotspur' Percy	Henry Hotspur (Napržica) Percy	http://www.matica.hr/media/pdf_knjige/442/tekst.pdf ; Black: Povijest Britanskih otoka
Henry II	Henrik II.	http://www.enciklopedija.hr/Natuknica.aspx?ID=25007
Henry IV	Henrik IV.	http://www.enciklopedija.hr/Natuknica.aspx?ID=25015
Henry V	Henrik V.	http://www.enciklopedija.hr/Natuknica.aspx?ID=25019
Henry VI	Henrik VI.	http://www.enciklopedija.hr/Natuknica.aspx?ID=25022
heretic	krivovjerac, heretik	http://hjp.novi-liber.hr/index.php?show=search
house of Orleans	dinastija Orléans	http://enciklopedija.lzmk.hr/clanak.aspx?id=11623
Hundred Years War	Stogodišnji rat	http://www.enciklopedija.hr/Natuknica.aspx?ID=58199
Jerusalem chamber	Jeruzalemska odaja	http://www.academia.edu/8343990/Mladen_Lojki%C4%87_Masoni_protiv_Hrvatske
Joan of Arc	Ivana Orleanska	<i>Hrvatski opći leksikon</i>
John Oldcastle, Sir	sir John Oldcastle	Briggs: Socijalna povijest Engleske
kingdom	kraljevstvo	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Lollard uprising	pobuna lolarda	own translation

Lollard	lolard	http://www.enciklopedija.hr/Natuknica.aspx?ID=37046
London Bridge	most London Bridge	http://proleksis.lzmk.hr/35014/
longbow	dugi luk	http://www.enciklopedija.hr/Natuknica.aspx?ID=58199
march	pohod	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
nobility	plemstvo	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Northumerland	grofovija Northumberland	http://www.enciklopedija.hr/Natuknica.aspx?ID=44130
Notre Dame Cathedral	katedrala Notre-Dame	http://www.enciklopedija.hr/Natuknica.aspx?ID=52296
Owain Glyndwr	Owain Glyndwr, Owen Glendower	http://www.enciklopedija.hr/Natuknica.aspx?ID=65772 ; Black: Povijest Britanskih otoka
parliament	parlament	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Poitiers	Poitiers	<i>Hrvatski opći leksikon</i>
Pontefract castle	dvorac Pontefract	http://proleksis.lzmk.hr/43988/
Prince Hal	princ Hal	Black: <i>Povijest Britanskih otoka</i>
Prince of Wales	princ od Walesa	http://www.enciklopedija.hr/Natuknica.aspx?ID=65772
regent	regent	http://hjp.novi-liber.hr/index.php?show=search
reign	vladavina	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Rheims	Reims	http://www.enciklopedija.hr/Natuknica.aspx?ID=52296
Rheims Cathedral	katedrala u Reimsu	http://www.enciklopedija.hr/Natuknica.aspx?ID=24

		232
Richard II	Rikard II.	http://www.enciklopedija.hr/Natuknica.aspx?ID=52881
siege	opsada	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
siege of Orleans	opsada Orléansa	http://www.enciklopedija.hr/Natuknica.aspx?ID=58199
St. George	Juraj, sv.	http://www.enciklopedija.hr/Natuknica.aspx?ID=29535
throne	tron, prijestolje	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Trafalgar	Trafalgar	<i>Hrvatski opći leksikon</i>
Treaty of Troyes	mirovni sporazum u Troyesu	<i>Hrvatski opći leksikon</i>
tyrant	tiranin	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
usurpation	uzurpacija, nezakonito prisvajanje vlasti	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
usurper	uzurpator	http://hjp.novi-liber.hr/index.php?show=search
Virgin Mary	Bogorodica, Blažena Djevica Marija	http://www.enciklopedija.hr/natuknica.aspx?ID=38908
Waterloo	Waterloo	<i>Hrvatski opći leksikon</i>
Westminster Abbey	Westminsterska opatija	http://www.enciklopedija.hr/Natuknica.aspx?ID=66048

2. Translation

Kralj je, baš kao i Eduard II., pod prijetnjom smrti bio prisiljen odreći se prijestolja. Parlament je protiv njega iznio trideset tri optužbe, uključujući i onu da je „kraljevstvo umalo upropašteno zbog postupaka vlade i ukidanja dobrih zakona“. Bolingbroke je okrunjen kao Henrik IV. (1399. – 1413.), a njegovo nezakonito prisvajanje vlastiⁱ ublažilo je pomazanje svetim uljem koje je nadbiskupu Thomasu Becketu navodno poklonila sama Bogorodica prilikom svojeg ukazanja. Henrik je prisegnuo da neće vladati samovoljno, „na temelju vlastitih prohtjeva i samostalnog odlučivanjaⁱⁱ, nego na temelju zajedničkog savjetovanja i pristanka naroda“. Za razliku od Rikarda, koji je bio tiranin, njegova će se vladavina temeljiti na općoj suglasnosti. No predstavlja li pristanak dovoljno opravdanje za svrgavanje pomazanog monarha?

Unatoč tome što je bio formalno okrunjen, Henrik je svejedno bio uzurpator, čiji je prethodnik i dalje kopnio u tamnici dvorca Pontefract. Bez obzira na okolnosti, takva je situacija predstavljala opasnost za kontinuitet i stabilnost same države. Nezakonitost će obilježiti Henrikovu vladavinu, a ujedno će biti i jedan od glavnih motiva Shakespeareovih povijesnih drama vezanih uz to razdoblje. Rikard je do sljedeće veljače bio mrtav, što je najvjerojatnije posljedica izgladnelosti kojoj su ga izlagali njegovi tamničari. Međutim, Henrik zbog toga nije postao nimalo sigurniji i tijekom svoje vladavine neprestano je bio izložen opasnostima.

Jedna od takvih opasnosti zaprijetila je 1400. godine pojavom karizmatičnog velškog zemljoposjednika po imenu Owain Glyndwrⁱⁱⁱ (Owen Glendower), koji je Velšane pozvao na pobunu uslijed spora oko zemljišta. Glyndwr je privukao pozornost Henrikovih neistomišljenika i njegova je pobuna u početku bila uspješna. Do 1402. godine osigurao je podršku obitelji Mortimer, grofova od Marcha, koji su i sami pretendirali na Henrikovo prijestolje, kao i naglog Henryja Percyja, zvanog Hotspur (Napržica)^{iv}, kojem je kralj nepromišljeno uskratio mjesto u svojem vijeću unatoč tome što su mu Percy i njegova porodica iz grofovije Northumberland pružili pomoć prilikom svrgavanja Rikarda II. Godine 1403. Percy je sa svojim postrojbama krenuo prema jugu kako bi se pridružio Glyndwru, no kralj ga je ubio nakon što ga je sa svojom vojskom presreo pokraj Shrewsburyja.

Do 1404. godine Glyndwr je uspio zadobiti podršku diljem zapadnog Walesa, a zatražio je pomoć čak i od francuskog kralja Karla VI. Okrunjen je za princa od Walesa u Machynllethu. Također je Mortimeru i Percyju predložio da kraljevstvo podijele na tri dijela, pri čemu bi njemu pripao Wales, Mortimeru južni dio kraljevstva, a obitelji Percy sjeverni dio. Velški ustanak potrajao je još sedam godina i ugušen je tek 1409. godine kad je pobunjenička utvrda Harlech osvojena zahvaljujući topništvu kojim je zapovijedao Henrikov sin, budući Henrik V. Glyndwrov lik izbljedio je u legendu.

Iako je imao svega 45 godina, Henrik se do 1413. godine teško razbolio i postao je opsjednut urotama usmjerenim na njegovo svrgavanje s prijestolja. Svakim novim ustankom rastao je broj pogubljenja, a time i mogućih neprijatelja. I dok mu je razum postupno slabio, kralj je bio uvjeren da je za svoje nezakonito prisvajanje vlasti kažnjen bolešću koju je sam dijagnosticirao kao gubu u nastajanju. U ožujku te iste godine onesvijestio se u Westminsterskoj opatiji i umro u njezinoj Jeruzalemskoj odaji, čime se obistinilo viteško proročanstvo da će umrijeti „u Jeruzalemu“. Krunu je naslijedio dvadesetšestogodišnji „princ Hal“ koji je okrunjen kao Henrik V. (1413. – 1422.). Vladar sklon ratovanju još je uvijek mogao pobuditi zanimanje kod srednjovjekovnog parlamenta, koji je odmah odobrio novčana sredstva za ponovnu invaziju na Francusku, čime je istaknuto Henrikovo nasljedno pravo na francusko prijestolje^v. Nesuglasice su ostavljene po strani radi potrage za slavom u ratu protiv starog neprijatelja. Pobuna lolarda koju je predvodio vitez iz Herefordshirea, *sir*^{vi} John Oldcastle, brutalno je ugušena 1414. godine i sljedećeg je ljeta Henrik otplovio prema Francuskoj.

Prvotna opsada Harfleur-a umalo se pretvorila u pravu katastrofu; trećina engleske vojske od 10 000 ljudi umrla je od dizenterije. Odustalo se od planiranog pohoda na Pariz te je Henrik, odlučan u namjeri da se kući ne vrati praznih ruku, odlučio krenuti na sjever i zauzeti Calais. Ubrzo je otkrio da mu se kod Arrasa ispriječila četiri puta brojnija francuska vojska. Oklijevao je upustiti se u bitku protiv toliko nadmoćnijeg neprijatelja, ali cijena koju su Francuzi zahtijevali uključivala je gubitak francuskih posjeda. Odlučio je boriti se, pouzdajući se u to da će njegovi prokušani velški strijelci poraziti francusku konjicu.

Bitka kod Agincourta^{vii}, koja se vodila 25. listopada 1415. godine „za Englesku, Harryja i svetog Jurja“^{viii}, svrstana je u anale engleskih vojnih uspjeha zajedno s bitkama kod Trafalgara i Waterlooa. Engleski vitezovi sjahali su sa svojih konja i raširili se iza barikada

napravljenih od prikrivenih kolaca, dok su na bokove^{ix} postavljeni oni isti strijelci koji su odnijeli pobjedu kod Crécyja i Poitiersa. Francuzi, kojima konfiguracija zemljišta^x nije išla u prilog, bili su prisiljeni probijati se kroz kišu strelica te su ginuli u tolikim brojevima da se pojačanja nisu mogla probiti kroz bedem vojnika i konja uhvaćenih na kolcima. Zbog straha od protunapada ranjenicima i zarobljenicima nisu pošteđeni životi. Englezi su na bojnopolju poklali cvijet francuskog plemstva, odričući se time basnoslovne otkupnine koju su za neke od njih mogli dobiti^{xi}.

Bitka kod Agincourta imala je ogroman psihološki učinak na obje suprotstavljene strane. Burgundci su sklopili čvrsto savezništvo s Englezima te su, kao i velik dio Europe, priznali Henrika V. za kralja Francuske. Henrik je u Engleskoj dočekan kao junak i priređena mu je velika dobrodošlica. Nakon što su ga dočekali kraj Blackheatha, londonski gradski vijećnici^{xii} u petosatnoj su ga povorci proveli do mosta London Bridge^{xiii}, pri čemu je sa svih strana dopirao povik „kralj Engleske i Francuske“. Engleska je napokon imala pobjedu koju je mogla slaviti. No bilo je potrebno još pet godina da Francuska konačno kapitulira potpisivanjem mirovnog sporazuma u Troyesu (1420.) i da Henrik slavodobitno uđe u Pariz. Mentalno poremećeni Karlo VI. Ludi priznao ga je za svojeg nasljednika nakon što je Henrik oženio njegovu kćer Katarinu. Time je Henrik zadobio status europskog vladara koji je krasio njegove prethodnike Henrika II. i Eduarda III. Engleski je kralj napokon priznat kao vladar Francuske, i to prvi za kojeg se, ironično, smatralo da ne govori francuski jezik.

Kao i mnogo puta tijekom Stogodišnjeg rata, prevlast na bojištu i u diplomaciji pokazala se kratkotrajnom. Engleska u miru nije uspjela zadržati ono što je osvojila u ratu. Održavanje kopnene vojske u kontinentalnom dijelu Europe bilo je skupo, a kraljeva prisutnost kao francuskog vladara u Parizu nije bila moguća. Valja imati na umu da je i Henrik bio smrtan. U kolovozu 1422. godine, samo sedam godina nakon pobjede kod Agincourta, obolio je od dizenterije, pošasti bojišta^{xiv}, i nedugo zatim umro. Blještavo novo kraljevstvo raspalo se na slabašnim ramenima njegova maloljetnog sina Henrika VI. (1422. – 1461. i 1470. – 1471.), kojeg je dobio sa svojom novom francuskom kraljicom.

Povijest je odlučila tragediji dodati nadrealizam. Karlo Ludi umro je te iste godine, čime je desetomjesečni kralj postao jedan od teritorijalno najmoćnijih monarha u Europi. Henrik V. regentima je imenovao svoju braću, vojvodu od Bedforda i vojvodu od Glouceстера, kao i njihove rođake iz kuće Lancaster, obitelj Beaufort iz porodice Gaunt,

kojima je na čelu bio Edmund, vojvoda od Somerseta. Osim u očuvanju uspomene na pobjedu kod Agincourta i brizi za njezino nasljeđe, njihov se zadatak sastojao i u obuzdavanju pretenzija na francusko prijestolje suparničke dinastije Orléans. I dok je Henriku V. to uspijevalo, regenti nisu bili dorasli tom zadatku. Mnogi u Francuskoj priznali su za kralja Karlova sina, *dauphina* (franc. prijestolonasljednik, op. prev.)^{xv}, dok su Burgundani, njihovi zakleti suparnici, odlučili ostati odani maloljetnom Henriku. Rat između Engleza i Francuza ponovno je započeo.

Nakon šest godina neprestanog ratovanja koje je uslijedilo, dogodilo se nešto uistinu neobično. Godine 1429. sedamnaestogodišnja seljanka po imenu Ivana Orleanska posjetila je *dauphina* u njegovu logoru tijekom engleske opsade Orléansa. Odišući spokojnošću, Ivana je tvrdila da je prema riječima svetaca koji su joj se ukazali u snu *dauphinu* obećano francusko prijestolje, no samo pod uvjetom da se njegova krunidba održi u katedrali u Reimsu, koji se nalazio duboko u neprijateljskom teritoriju. Nakon mnogo uvjeravanja uspjela je toliko nadahnuti francuske postrojbe da su natjerale Engleze na povlačenje, nakon čega je Francuzima bio otvoren put prema Reimsu, gdje je *dauphin* na kraju i okrunjen kao Karlo VII. Ivanu Orleansku naposljetku su zarobili Burgundani i zatim je prodali Englezima. Kad su Francuzi odbili za nju platiti otkupninu, zbunjeni Englezi osudili su ju za herezu jer je odbila odreći se svojih čuda, nakon čega je 1431. godine spaljena na lomači.

Iako su Englezi i dalje bili dovoljni moćni da devetogodišnjeg Henrika okrunu za francuskog kralja u katedrali Notre-Dame, francuske su snage počele pustošiti posjede koji su Englezima navodno pripali sporazumom u Troyesu. Iscrpljeni Englezi nisu znali kako im uzvratiti.

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Translation 2

Barber, Paul. 1988. *Vampires, Burial and Death: Folklore and Reality*. New Haven: Yale University Press.
pp 109-115

1. Glossary

Source term	Target term	Resource
acute disease	akutna bolest	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
angina pectoris	angina pectoris, pektoralna angina, srčana steznica, stenokardija	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
attack	napadaj	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
bloated	nadut	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
bloating	nadutost	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
blood-stained fluid	krvava tekućina	consultation with the group
burial	pokop, pokapanje	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
central nervous system	središnji živčani sustav	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
chronic disease	kronična bolest	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
chyle	hilus	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
coagulate	zgrušati se, koagulirati	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
concussion	potres mozga	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski</i>

		<i>englesko-hrvatski rječnik</i>
cooling	hlađenje	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
corpse	truplo	Bujas. <i>Veliki englesko-hrvatski rječnik</i>
cream of tartar	vinski prašak za pecivo	http://domacica.com.hr/cream-of-tartar-vinski-prasak-za-pecivo-iz-dm-a/
curdled blood	zgrušana krv	http://www.msd-prirucnici.placebo.hr/msd-simptomi/vaginalno-krvarenje-u-kasnoj-trudnoci
decoagulation	dekoagulacija	consultation with an expert
decomposition	raspadanje	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
dehydration	dehidracija	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
discoloration	promjena boje	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=146408 ; consultation with the group
disinterment	iskapanje	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
electrocution	elektrokucija, smrt od strujnog udara	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
embalmer	stručnjak za balzamiranje	own translation
emission of blood	istjecanje krvi	own translation
epidemic	epidemija	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
exhumation	ekshumacija	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>

fermentation	fermentacija, vrenje	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
folklore	narodna predaja	consultation with the group
grave site	mjesto ukopa	http://tinyurl.com/peaeeqf
headstone	nadgrobni spomenik	http://tinyurl.com/peaeeqf
infective disease	infektivna bolest	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
informant	kazivač	http://struna.ihjj.hr/naziv/kazivac/20983/#naziv
intestinal flora	crijevna flora	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
limb	ud, ekstremitet	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
liquidity	likvidnost, tečenje	Bujas: <i>Veliki englesko-hrvatski rječnik</i> ;
liquor	tekućina	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=162679
marrow	koštana srž, moždina	Jernej: <i>Englesko-hrvatski medicinski rječnik</i>
Miliza	Milica	Bartlett, Idriceanu: <i>Legende o krvi</i>
mummification	mumifikacija	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
mythopoeic	mitopoetski	https://bib.irb.hr/prikazi-rad?&rad=166749
particle	čestica	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
Peter Plogojowitz	Petar Blagojević	consultation with the group
Plutarch	Plutarh	http://enciklopedija.hr/Natuknica.aspx?ID=488

		23
preservation	očuvanost	http://hjp.novi-liber.hr/index.php?show=search
presumptive evidence	očigledni dokaz, presumptivni dokaz	Gačić: <i>Englesko-hrvatski rječnik prava i međunarodnih i poslovnih odnosa</i>
putrefaction	truljenje	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
removal of oxygen	prestanak dotoka kisika	http://www.ufri.uniri.hr/files/nastava/nastavni_materijali/razvojna_psihologija.PDF
revenant	povratnik iz mrtvih, povratnik	Lecouteux: <i>Autopsija mita</i>
Rhade	Rade	Lecouteux: <i>Autopsija mita</i>
Stana	Stana	Lecouteux: <i>Autopsija mita</i>
sudden death	iznenadna smrt	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
suffocation	gušenje, davljenje	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
surface-to-volume ratio	omjer površine prema volumenu	Muljević: <i>Englesko-hrvatski elektrotehnički rječnik</i>
Swedish law	švedsko pravo	http://euinfo.pravo.hr/page.aspx?pageID=61
swollen	otečen	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>
tartaric salt	vinska kiselina	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=29871
undead	neumrli	Lecouteux: <i>Autopsija mita</i>

vampire	vampir	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
vampirism	vampirizam	http://hjp.novi-liber.hr/index.php?show=search
vessel	krvna žila	Fabijanić: <i>Medicinsko-biokemijsko-farmacijski englesko-hrvatski rječnik</i>

2. Translation

(Staroegipatski stručnjaci za balzamiranje^{xvi} bili su upoznati s tom pojavom te bi pribjegavali privezivanju noktiju za prste ili prekrivanju vrhova prstiju metalnim naprscima.)²⁶ Prema nekim vjerovanjima povratnici^{xvii} ponekad grizu nokte, uzrokujući time njihovo otpadanje.²⁷ Promjena boje^{xviii} lica (zabilježena u slučaju brojnih vampira i povratnika) također je normalna pojava, baš kao i istjecanje krvave tekućine^{xix} iz nosne i usne šupljine.

Međutim, ovdje je prisutan još jedan čimbenik koji valja uzeti u obzir. Od svih Flückingerovih vampira, jedino se za Milicu navodi da je bila naduta^{xx}. Po čemu se ona razlikovala od ostalih? Usporednom analizom slučajeva na vidjelo izlaze dvije razlike. Prvo, Milica je, prema Flückingeru, umrla nakon tromjesečne bolesti, dok su ostali, uz jednu iznimku, kratko bili bolesni. Spomenuta je iznimka mladić imena Rade, koji je pod zemljom proveo manje vremena od Milice (pet tjedana za razliku od njezina tri mjeseca). Izgleda da medicinske činjenice i u ovom slučaju pružaju zadovoljavajuće objašnjenje budući da, kao što navode Glaister i Rentoul, „tijela osoba koje su potpuno zdrave iznenada umrle raspadaju se sporije nego tijela osoba umrlih od akutnih, kroničnih, a osobito infektivnih bolesti“.²⁸

Osim toga, Milica je bila zakopana dulje od svih ostalih (uz iznimku djeteta koje je također bilo zakopano tri mjeseca)[†] i stoga je njezino tijelo imalo više vremena za raspadanje. Iako je tijelo pod zemljom provelo naizgled previše vremena da bi ostalo nepromijenjeno, potrebno je imati na umu činjenicu da pokop i vrijeme provedeno pod zemljom uvelike utječu na čimbenike prisutne u procesu raspadanja: zrak, vlagu, mikroorganizme, umjerenu temperaturu i kukce. Upravo se zbog toga, sudeći prema Glaisteru i Rentoulu, „kao opće

²⁶ Smith, str. 88.; Quibell, str. 70.

²⁷ B. Meyer, str. 165., navodi dva takva zapisa.

²⁸ Glaister i Rentoul, str. 121.

[†] Dijete je bilo staro svega osam dana i njegovu mumifikaciju moguće je objasniti činjenicom da je omjer površine prema volumenu djetetova tijela pogodovao ubrzanom hlađenju i dehidraciji. Također, tijela novorođenčadi podložnija su mumifikaciji jer njihov organizam još nije razvio crijevnu floru koja uzrokuje raspadanje. Umjesto da te mogućnosti odbacimo samo zato što se na prvi pogled doimaju neobičnima, potrebno je istražiti što bi iz opisanih okolnosti zaista moglo proizaći, imajući pritom na umu Smithov zakon: „Sve što se dogodilo jednom, može se dogoditi ponovno.“

pravilo može prihvatiti to da se tijelo na zraku raspada dvostruko brže nego u vodi te osam puta brže nego pod zemljom“.²⁹

Pridoda li se tim razmatranjima činjenica da su tijela gotovo sigurno držana na hladnom (Flückingerov izvještaj nastao je 26. siječnja 1732. godine), postaje jasnim da nisu bila izložena nikakvim nepovoljnim utjecajima. Njihovo raspadanje odvijalo se očekivanom brzinom i pritom su bili vidljivi razni znakovi tipični za tijela u stanju raspadanja: otpadanje noktiju i kože, nadutost, čak i očito raspadanje, i to ne samo u slučaju nekolicine onih koji nisu bili smatrani vampirima, nego i u slučaju vampirice Stane.

Zanimljivo je da je spoznaja o različitosti načina raspadanja prisutna i u jednom od klasičnih djela s područja vampirologije. Montague Summers, kolekcionar okultističkih artefakata, u svojem je djelu iznio tri zasebna viđenja jedne te iste pojave:

1. Nije neobično da prilikom normalnog raspadanja dođe do znatnih odstupanja. Navodi mišljenja triju liječnika koji su se time bavili, od kojih jedan kaže: „Vidio sam tijela iskopana nakon dva mjeseca na kojima je bilo manje znakova truljenja nego na nekim truplima starim svega tjedan dana.“³⁰
2. Kada tijelo *sveca* ostane neraspadnuto, riječ je o velikom čudu: „Treba biti svjestan toga da očuvano tijelo sveca predstavlja iznimno čudo koje se ni u kojem slučaju ne smije uspoređivati s očuvanošću tijela do koje povremeno dođe u uvjetima s kojima nismo posve upoznati.“³¹
3. Kad se tijelo *vampira* ne uspije raspasti, također je riječ o čudu, ali ono je u ovom slučaju znatno drugačije prirode: „Vampir posjeduje tijelo i ono je njegovo vlastito tijelo. On nije ni živ ni mrtav, nego je živuće u smrti“^{xxi}.³²

Ta ravnodušnost spram koherentnosti može nam poslužiti kao dobar primjer mitopoetskog načina mišljenja, koje ne ustraje na dosljednosti, nego pojave promatra odvojeno, dopuštajući da svaka od njih postoji neovisno o drugima. Ne može se reći da je takvo stajalište u potpunosti neshvatljivo. Mrtva se tijela međusobno zaista i razlikuju, barem

²⁹ Glaister, str. 120.

³⁰ Summers (1960), str. 118.

³¹ Summers (1960), str. 120.

³² Summers (1960), str. 6.

utoliko što na svako pojedinačno raspadanje utječu brojni fizički zakoni. To je ujedno i razlog tobožnje nepravilnosti prisutne u narodnim predajama; vjerojatno ste do sada primijetili da „neumrli“ nisu nužno zle naravi. Oni su i sami često žrtve: među njih se ubrajaju ljudi koji su ubijeni, koje je udario grom, koji su se utopili ili počinili samoubojstvo. Ono što je zajedničko tako poginulim osobama nije njihov neprijateljski stav prema drugim ljudskim bićima, nego činjenica da se njihova tijela ne pronađu odmah nakon njihove smrti. Naime, njihova trupla, za razliku od tijela onih koji umru prirodnom smrću, poprimaju izgled čudovišta jer najčešće ostanu neotkrivena dovoljno dugo da dođe do oticanja, promjene boje i ljuštenja kože. Ukratko, njihova tijela prolaze kroz sve one raznolike tjelesne promjene koje povezujemo s „vampirima“, pri čemu do toga ne dolazi pod zemljom nakon pokopa, nego izvan zemlje, pred našim očima. Riječ je o onima koji su, prema riječima Joachima Sella, izgubili svoje ljudsko obličje.³³ Nije potrebno napominjati da to vrijedi i za ona tijela koja su iskopana nakon pokopa.

Spomenuo sam da je većina „vampira“ iskopana nedugo nakon pokopa (Flückingerovi vampiri, primjerice, pod zemljom nisu proveli više od tri mjeseca), a razlog za to prilično je jednostavan. Tijelo je iskopano iz zemlje samo zato što je „vampir ubijao ljude“ (odnosno, ljudi su umirali); ako nitko nije umro, tada pokojnik najvjerojatnije nije bio vampir. Sljedeći su čimbenici utjecali na određivanje vremenskih granica vezanih uz iskapanje i ubijanje „vampira“:

1. Dokle god ljudi nisu počeli umirati od bolesti ili neka druga zabrinjavajuća pojava nije primijećena, nije bilo potrebe za ubijanjem vampira.
2. S ekshumacijom bi se često odugovlačilo^{xxii} zbog nevoljkosti mještana da se poduzme nešto tako drastično kao što je iskapanje mrtvog poznanika i sakaćenje njegova tijela. U svojem djelu *De masticatione mortuorum* iz 1679. godine, Phillip Rohr spominje taj problem, ističući da se pokojnikova rodbina uglavnom „žestoko protivi bilo kakvom iskapanju pokojnika iz groba. To dovodi do brojnih prepirki popraćenih psovkama, a nerijetko i fizičkim nasiljem.“³⁴

³³ Sell, str. 29. (riječ je o vjerovanju u Indoneziji).

³⁴ Citirano u Summers (1968), str. 200., str. 201.

3. Ponekad bi do odugovlačenja dolazilo i zbog pokušaja da se u rasvjetljavanje slučaja uključe lokalne vlasti. To smo mogli vidjeti na primjeru Petra Blagojevića^{xxiii} i Flückingerovih vampira.

4. S vremenom se epidemija smiruje. Nakon njezina prestanka više nije bilo potrebe za tim da joj se na kraj stane ubijanjem vampira.

5. Također, mjesto na kojem je vampir pokopan s vremenom postaje stabilno i tako prestaje na sebe privlačiti pažnju raznim pukotinama, udubinama i sl. U švedskom pravu smatra se da do toga dolazi šest mjeseci nakon pokopa i tek se tada mjesto ukopa smatra dovoljno stabilnim da se na njemu podigne nadgrobni spomenik.³⁵

No ako su i postojala prirodna ograničenja vezana uz to koliko vremena treba proći prije iskapanja vampira, izgleda da nije bilo nikakvih ograničenja kada se radilo o tome koje će se ponašanje mrtvog tijela smatrati sumnjivim. U svojoj raspravi o vjerovanjima Roma, Elwood Trigg ističe sljedeće: „Ako tijelo nakon određenog razdoblja ostane neizmijenjeno, u jednakom stanju u kakvom je pokopano, ili ako prođe kroz neku radikalnu promjenu izgleda te postane otečeno i poprimi crnu boju, sumnje o vampirizmu su potvrđene.“³⁶ Primijetite da je ovime rečeno to da se radi o vampiru bez obzira na to je li se tijelo promijenilo ili nije. Budući da su raspadanje i neraspadanje jedine mogućnosti koje tijelu stoje na raspolaganju te s obzirom na to da se obje mogućnosti smatra očiglednim dokazom vampirizma, velika je vjerojatnost da će tijelo pokojnika, ako se uopće i iskopa, biti proglašeno vampirom i zatim „ubijeno“.

Čini se da dokazi dobiveni ekshumacijama to i potvrđuju. U cijeloj literaturi dosad sam naišao na samo dva slučaja ekshumacije kojom nije utvrđen^{xxiv} „vampir“³⁷, iako je zabilježeno i nekoliko slučajeva u kojima je promatrač vidio mrtvo tijelo, dok su ostali vidjeli povratnika ili vampira (primjerice, u slučaju de Tournefortova vampira).³⁸ Pored toliko različitih mogućnosti koje mu stoje na raspolaganju, gotovo je sigurno da će tijelo učiniti nešto neočekivano, što će se doimati jezivim, kao što je istjecanje krvi iz usta. Primijetite, međutim, da najveći dio svjedočanstava i izvora o toj temi potječe iz prošlih stoljeća, tijekom

³⁵ Habenstein i Lamers, str. 406.

³⁶ Trigg, str. 157.

³⁷ Klapper (1909), str. 85., str. 86.

³⁸ Vidi također Summers (1968), str. 237.

kojih je sklonost dramatičnosti i egzotičnosti, vidljiva u tim svjedočanstvima, bila uobičajena. Stoga se čini vjerojatnim da je ekshumacija kojom *nije* utvrđen vampir jednostavno izbačena iz narodne predaje^{xxv} te se zbog toga ne spominje ni u literaturi.

Veću poteškoću predstavlja činjenica da krv i dalje protječe tjelesnim kanalima; no to je moguće objasniti fizičkim razlozima. Ubrzo nakon pokopa truplo dolazi u doticaj s česticama dušika i sumpora, koje su prisutne u tlima pogodnima za očuvanje tijela. Moguće objašnjenje jest to da sunčeva toplina, zagrijavajući spomenute čestice, uzrokuje fermentaciju, dekoagulaciju^{xxvi} i otapanje zgrušane krvi. Time se krv vraća u tekuće stanje i ponovno počinje polako protjecati tjelesnim kanalima.

Spomenuto objašnjenje čini se još vjerojatnijim uzme li se u obzir to da je njegova ispravnost potvrđena eksperimentom. Ako u staklenu ili zemljanu posudu stavite kuhati hilus^{xxvii}, ili mlijeko, te ga pomiješate s vinskim praškom za pecivo^{xxviii} u omjeru 1 : 2, tekućina koju dobijete prijeći će iz bijele boje u crvenu jer će vinska kiselina razrijediti i u potpunosti otopiti najmasniji dio mlijeka te će ono postati nalik krvi. Tekućina koja nastaje u našim krvnim žilama malo je crvenija, no nije veće gustoće; stoga nije nemoguće da sunčeva toplina uzrokuje fermentaciju čije su posljedice gotovo jednake onima u opisanom eksperimentu. To će postati jasnije uzmemo li u obzir činjenicu da tjelesni sokovi koji se nalaze u ljudskim kostima i mesu uvelike nalikuju hilusu te da su salo i koštana srž njegovi najmasniji dijelovi. Sve te čestice koje sudjeluju u fermentaciji morale bi se zatim, u skladu s eksperimentom, pretvoriti u neku vrstu krvi. Prema tome, osim krvi koja je dekoagulirala i koja je otopljena, tobožnji vampiri također ispuštaju i onu krv koja je nastala otapanjem sala i koštane srži. – Dom Camet, *Svijet utvara*

Bez obzira na njezinu maštovitost, znanstveni se svijet ne obazire na Calmetovu teoriju, a ja je navodim samo zato što na izrazito dobar način pokazuje u kolikoj je mjeri ljude zbunjivala činjenica da tijelo ispunjeno krvlju krvari kad se zareže. Ubojice vampira su, po svemu sudeći, očekivali da će krv ostati zgrušana. Koristim izraz „po svemu sudeći“ jer nigdje u izvorima nije navedeno što su naši kazivači očekivali da će se dogoditi s krvlju; znamo jedino to da su bili zapanjeni otkrićem da je krv „svježa“, što je de Tournefort žestoko osporavao.

Međutim, nije iznenađujuće da se krv nalazi u tekućem stanju. Ona se nakon smrti zaista zgrušava, no zatim, ovisno o tome kako je do smrti došlo, ili i dalje ostaje zgrušana ili ponovno prelazi u tekuće stanje. Tendencija krvi da prijeđe natrag u tekuće stanje u korelaciji

je s našim dokazima koji se odnose na vampirizam budući da je ta tendencija prisutna u slučajevima kad je smrt nastupila iznenada, kao posljedica potresa mozga, gušenja, strujnog udara (ljude čija je smrt posljedica udara groma ubraja se među opasne mrtvace diljem svijeta), ili nakon napadaja angine pektoris^{xxix}.³⁹ Za Ponsolda ključni događaj predstavlja iznenadni prestanak dotoka kisika, što je tipično ne samo za smrt gušenjem, nego i za svaku smrt koja uključuje nagli prestanak normalnog funkcioniranja srca ili središnjeg živčanog sustava.⁴⁰ Mart ističe da je „u normalnim okolnostima nezgrušavajuća krv prisutna u krvnim žilama u udovima, a često i u srcu svake zdrave osobe koja umre iznenadnom prirodnom ili neprirodnom smrću“.⁴¹

Ovdje vidimo još jedan razlog zašto su vampiri i povratnici, kao što smo već primijetili, najčešće upravo one osobe koje su umrle „prije svog vremena“, kao što su žrtve ubojstva, samoubojice ili osobe koje je pogodio grom.[‡] Izgleda da ključni čimbenik nije vrijeme njihove smrti, nego njezina iznenadnost. Ne samo da se raspadanje njihovih tijela odvija drugačije (sporije), nego njihova krv ponovno postaje tekuća. Nimalo ne iznenađuje što se motiv tekuće krvi^{xxx} u narodnoj predaji javlja i u oblicima koji nisu povezani s vampirizmom; osobito je zanimljivo vjerovanje prema kojem truplo mrtve osobe počne krvariti u prisutnosti njezina ubojice, o čemu će nešto više riječi biti kasnije.⁴²

³⁹ Glaister, str. 115-16.

⁴⁰ Ponsold, str. 292.

⁴¹ Mant, str. 139.

[‡] Plutarh navodi kako se tijela onih koji su nastradali od udara groma smatralo nepokvarljivima (*Mor.*, 665c, citirano u Garland, str. 99.). S obzirom na iznenadnost takve smrti, raspadanje tijela bi se trebalo odvijati sporije.

⁴² Summers (1968) citira Phillipa Rohra kad je riječ o truplima koja krvare te citira Bacona i Bibliju kralja Jakova: str. 192., str. 213., br. 69. Vidi također Le Braz, str. 1:48.

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Translation 3/4

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Translation

Oh, sir, thank you for taking care of my father-father, you are truly a great man-man, I have to award you some medal, I mean, I'm actually awarding you one right now as we speak; you must be a good person, you're something from that world which I'm not acquainted with, which I thought didn't exist, because these relatives of mine don't surprise me, evil clowns^{xxx}, I reckon that's normal, everything I hear and read leads me to that thought, evil clowns, but you're something else, you've fucked me up on all counts, I can hardly be ironic to you, it's so wonderful of you to take care of my father-father whom, now that you've told me of his existence, I don't know what to feel or say about, since he exists. How am I supposed to address him now, since he exists? The fact that he's crazy makes the whole thing easier, the fact that he doesn't read these letters helps only seemingly, because you do the reading instead of him, you crawled in here in order to be and said the house existed, but you can't fix all that, you sir, as far as I can see, think that you can undo the harm, you are trying really hard, but maybe you need a bit more power, a bit more power, to patch up and refill this hole that's been opened. You, sir, resemble a character from those stories about some good old folks of ours^{xxxii}, which our mother used to tell us, unable to explain in what way exactly they were better or how they became bad, you probably know all these secrets, but I don't. I don't know what to do with you now that you've contacted me from that world of yours – have I already told you that I imagine your world as hell, maybe I have, but it has nothing to do, you know, with art and such imaginations, the thing is that I thought I was coming from hell, you understand, there was plenty of evidence for that, there is no need to tell you about all that crap we heard from survivors at the court hearings I attended, and which those evil clowns on your TV channels deny and don't deny at the same time: I mean, they deny, but don't really deny. By winking, winking devilishly. My house is over there, the house that exists.

You'll have to send me a photo, of the house, I mean. You'll have to, there's no other way now. Because the house is what I remember, although no other part of it more vividly than its interior. I've always remembered the house, in my dreams I've remembered the house which, you say, exists.^{xxxiii}

I know, your friend told me.

I know, nothing is easier than going crazy^{xxxiv}, I know that, I know, it's not like I'm ignorant of these things. It's difficult in the beginning, actually the hardest part is when you are crazy, but not officially crazy yet; and you know that feeling when you're still behaving as if everything was perfectly normal, but are at the same time slightly afraid, because you know that you've gone crazy, that you have to stop participating, because it's easier that way, much easier than listening to all those idiots and their meaningless words, it is a living hell you simply have to get out of, nothing is easier than going crazy, but then again, I know, I know that it's not really that easy in the beginning, you're struggling to hear them, to assign a certain meaning to them, to those words uttered by the fools of the world, to their constant prattle, those lies they keep forming, sealing and perpetuating^{xxxv}, those lies they impose and make binding upon others, those lies they repeat and repeat, repetition is the worst part, everything they say is repeated, and they keep saying the same things all the time, for heaven's sake, they keep saying the same things over and over again, they establish those lies as binding and you start feeling bound by them, it's not just like that, you feel bound by those lies, by that reality which actually isn't real, because you're not in it, which means that it isn't real, for if it were real you would be in it and wouldn't be jutting like a rifle from its shelter, you wouldn't be protruding into the hole and into the sky, you wouldn't have to be so silent in that language, if that were the reality, but this is just a veneer, just a coating sweetened to the point of bitterness, in its thinness, just a coating of words selected to describe that two-millimeter thin world in a proper manner, as is appropriate, no word is more abominable than propriety, it means that something is appropriate, it isn't proper on its own, it is appropriated in a way, it is just an appropriety, what a disgusting word this propriety^{xxxvi}, it could be also called pouriety^{xxxvii}, it could be called changiety as well, this is enough to drive you crazy, and I completely understand you, I know quite a lot about going crazy, you know, so I can clearly see you going crazy after your son died, you wouldn't if it was me who got killed, you've completely forgotten about me, but you're not to blame, he was your son after all, a designator^{xxxviii}, the propagator^{xxxix} of your name; you old mathematician, you're primitive, I have to tell you that, although not as primitive as those normal people, because craziness does spiritualize a little after all, you probably conceive of yourself as a spiritualized person, with a predilection for the sky and the stars; and the reason you've

forgotten about me was that I've never been part of your idea of lineage, the extension of your being into biological eternity by means of posterity, which is what every animal craves, and the only one who actually existed in your primitive vision was your son, as the heir to the lineage, as the propagator of our glorious name and integrity, of which not a vestige has remained, may its memory live forever, and as for me, why even bother giving a fuck about me? It was obvious from the very beginning that sooner or later someone would fuck me, wasn't it, so I simply wouldn't be able to preserve the intactness of our family name, nor the integrity of my body, as if this being fucked meant I was multiplied with zero in your mathematician head that had been seized by language, name, symbol, rather than numbers, not those numbers you so often swear by but language, language is the reason you've gone crazy, your son's death seen as the death of your name is what has driven you nuts, because if biology and mathematics were the only things that mattered, you would remember me as well, I'm a number myself, but I wasn't a name to you, I wasn't a designator in your primitive head, despite the fact that my books are published under your surname, but this means nothing to you since they are about the downfall of yours, fucking of mine, as well as the body of our lineage irrevocably lost, the body without a dick which you regard as the beginning of mathematics, this is that prime number, father's son and his weenie, there's nothing mathematical about a pussy, would you agree, you old reckoner^{xl}? A father and his son is what counts, everything else equals zero, that's why you've forgotten about me, and now I'm supposed to take care of you in your own fear of hollow language, in your act of taking refuge in nothingness, I tell you, nothing is easier than going crazy, I completely understand you, swallowing pills won't help you, only my slapping can, incessant slapping until you finally notice me, until you start noticing the rest of the world, outside of that tin can you crammed yourself into like a dead sardine, and you've always been in a can, you've spent your entire lifetime in a can, you've seen nothing of the world apart from that little part of it you've managed to see since you went crazy, you're nothing but a canned fish that needs to be fed, what a scoundrel, you're exactly what I thought you'd be, the only good thing is that you're crazy, because if you were normal, it wouldn't even be possible to talk to you, if that were the case you would be the only one talking and would hear no one but yourself, and this way you're silenced with contentment, as a madman, but this isn't really madness, you just keep yourself aloof, waiting to be activated, because you don't know what to plug yourself into in that empty world replete with words that pinch, upset, babble, everyone keeps babbling about themselves, all those castles in the air, those pathetic identities and self-persuasion, all those

people, incomplete in every aspect, perpetually rolled by the sea, the sea hundred times more powerful than they are, so they make up their spurious stories about the subject, saying one thing one day and another the next, depending on where the waves carried them, always cursing yesterday's delusion, that nonexistence which remains hysterically unacknowledged, which lies more blatantly each time, which wounds and kills, which murdered your son and my brother, who died for an illusion and in this illusion your name is inscribed, so now they glorify him and extol his sacrifice, I know, nothing is easier than going crazy, it is easier than watching all of that, being in it with words and participating with words in that humiliation of everything, even of death itself, about which they'll still be lying tomorrow, and the day after tomorrow they won't even remember what happened, why it happened, who fired at whom and why, just like they don't remember the past, destroying their own monuments, because they say those monuments aren't theirs, so they'll eventually begin destroying these things as well, because they aren't theirs, they'll say... When the wind starts blowing from the east, west, north or south, when a powerful gale starts blowing, everything will be reversed, as it's always been among the clowns that destroy and don't remember, as you know very well, for you lived in that period which nobody seems to be able to explain to me, in that country which can't be explained, in that peace which can't be explained, so neither you can explain yourself, the only way you can explain yourself is by lying, so everything tends to be explained by recourse to lying and everything actually is explained by lying in the end, I'm aware of that, and everything is an illusion, everything that was and everything that is, and nothing is easier than going crazy, stepping aside and saying nothing, walking your dog and walking yourself, being walked, nothing is better than walking, I used to walk through cities, I would walk all the time, we homeless walk like that, and I try to stay away from those that don't walk, those that keep looking down from their windows and from embrasures, those that glue themselves to their observatories and hate walkers, us, me and you, you old lunatic, we have common suffocators, those walker haters, which this hometown of mine abounds in, here you have to resort to craziness in order to go for a walk, because it is well known that one shouldn't walk aimlessly, diagonally or sideways, and that purposeless walking is forbidden except for strangers, and lunatics are also strangers, a lunatic is nothing else but a local stranger^{xli}, someone who grew up here but walks as a stranger and no one knows what he thinks and talks about, this is the reason why it pays off to be crazy, you know what I'm talking about, because it's easier to go crazy than stay attached, attached to the language of those endless greetings, the only thing they do is greet one another, saying "I'm here, I'm

here,” “here I am,” but you’re not here, are you, you’re not here at all and your greetings are deceitful, your existence is deceitful in this language you’re attached to, and you have to flee to a foreign land^{xlii}, it’s difficult only in the beginning, because going crazy is a disgrace, we both know that, not a small disgrace but a great one indeed, everyone is wondering, everyone is looking for you, and you’re not there and that’s a disgrace, but you have to disgrace yourself, there is no other way, this disgrace becomes freedom, it becomes freedom and a stamp, it means you’re getting erased from registers and records, erased from bank accounts, and this disgrace comes as a great relief, just like when a boy and a girl finally undress each other and have sex for the first time, when they forget about shame and decency, when they lewdly fuck themselves with language, with the exception that you’re all alone in this, once you go crazy, you wouldn’t go crazy in the first place if you weren’t alone, never has a person who had the company of a few friends, who had someone to share language with, gone crazy, but you couldn’t stay in that language, I respect that, you didn’t wade in that mud of language, although you could, following the death of your son, accept that role, embrace the language of great sacrifice and gain the admiration of others, greet and be greeted with great respect, but you stayed silent, which is more sacred, more honest, more sincere, but you failed to see me, you didn’t even notice that you had forgotten about me and this oblivion you consigned me to provided me with nothing I could give to you except for those slaps in the face that won’t wake you up anyway, it’s only my hand flailing unavailingly as if slapping, it’s just my own story since we’re not a company of friends, I know you can’t even have any company in that deceitful language you are hiding from, unable to hear anything, and each of us is alone, without truth.

– END OF PART ONE –

PART TWO

Turbines of the Titanic

He had a job to do

Flying to Cambodia

(Kim, Ricky & Marty Wilde)

1.

Maybe it was because of all that light surrounding him, maybe the reason was the clamor of the streets: he bought her a couple of roses as he was hurrying to the apartment. He suddenly felt a longing for something like love, so he whispered to her, there on the terrace of that penthouse: “Say, how much do you love me?”

The restless crowd was flowing below.

She looked intently into his eyes, which he found arousing.

Then she said: “I do let you fuck me, but don’t fuck me in the head. What? This gentleman would like a proof of my love? Should I open my heart to you? You’d better give those flowers to that little girl of yours, the directress, who believes in a better world. In which the two of you would be in charge together. And be welcoming guests to your dinners, right?”

She laughed into his face.

She went inside. He followed her, an erection bulging in his pants, he didn’t understand the logic behind those erections, but they kept coming nonetheless – they simply kept coming. Having approached her, he seized her around the waist and turned her towards himself, grabbing her ass with one hand, he wanted to kiss her.

“No way, no fucking for you today,” she said, “stay in the realm of love today.”

He released her.

“You started really nice and look at you now.”

She entered her room, closed the door and turned the key.

I hate her, he thought. This woman was making him feel like a beggar, a beggar of something, he didn’t know of what – since he was actually the one paying her.

A beggar of truth, he thought. I need some truth to hang on to in this whole lie. I've got what I wanted. This is what she has to offer – a damned mirror. She is a criminal. Oh yes indeed, a criminal – he didn't know why these words seemed so convincing to him, but he kept repeating them, like some inebriating explanation.

He was feeling as if she was the one in charge here... Even though he couldn't find a rational explanation for this feeling since, realistically speaking, he was making all the decisions, he decided to take her with him, he was the one in the know, she was just travelling and accompanying him as a suitcase. Where did that absurd feeling that she was in charge come from?

He turned on the TV and flipped to CNN.

He leased that huge apartment in the center of the city. Because he tried to avoid hotels and security cameras. Here he had everything he needed, there's no surplus.

Lipša was lying on her back, smoking a cigarette.

She was having a conversation with herself in her head. She had practiced this to perfection as some kind of therapy.

“What is he thinking, that I've never had such a guy before. As if all those other bosses were easy to deal with.”

“You're right, don't let him draw you into it. You're not some stupid little girl. Once was enough.”

For her this was a way of staying in touch with herself. She would engage in such dialogues, sometimes even out loud, as if she was talking to a friend, a smart friend she didn't have.

“All right, you have to trade something, sacrifice a piece or two^{xliii}, give pussy from time to time, but in that way precisely – give your pussy voluntarily and not unwillingly as if it was being taken from you. I’ve been telling you that all the time.”

“When I’m giving, *I* am giving, or at least I’m acting that way, I’m not suffering, I don’t fuck with suffering.”

“You understand, to suffer means to admit defeat, to recognize their authority.”

“I’m not suffering.”

“You’re really not suffering?”

“No,” she said, “I’m not gonna suffer. Where would I be if I gave in to suffering... I could be suffering all the time. I’d already drop dead if I was.”

“It seems that the lack of suffering on your part bothers him. You’re giving the impression of being undefeated and he doesn’t like that.

“I know. It’s his vanity. Asshole, he’d like to get me into all sorts of trouble. He’s a dangerous son of a bitch. If you allowed yourself to fall in love with him just for a second, if you began hoping for his love, you would immediately begin to suffer. Then he would be satisfied. Then he would know I’d fallen under his sway^{xliv}, he would know he was significant.

“He is insignificant.”

“He has to stay insignificant.”

“He’s not your man.”

“And who is?”

“You haven’t met him yet.”

“I certainly haven’t.”

“Are you waiting for him?”

“I’m not really sure.”

“Why should you be waiting for him? He should find you.”

“And where could I even be waiting in the first place?”

“It is how it is.”

“No way am I gonna suffer because of it, I decided that a long time ago.”

“And whom should you be suffering for?”

“Probably for myself, I don’t know.”

“Why should you be suffering for yourself? To make your own life miserable? And all that for yourself?”

“And why do others suffer without love?”

“They have ideas about what their lives should look like, so they suffer. They think that everything is lost because they failed to meet those standards they set. You used to have such ideas as well.”

“Luckily, I don’t have any ideas anymore about what my life would look like.”

“You’re free as a bird, you’ve already reached a higher level.”

Oleg had really no interest whatsoever in those ordinary girls who would take to suffering thinking of it in terms of some currency they could use to endear themselves to him, and in their dreams eventually maybe even permanently bind him to themselves. He was fed up with such maneuvers, which, after all, completely spoiled the pleasure for him and also evoked the feeling of guilt, that archetypal guilt – *alas, I made her miserable* – as well as the class guilt, which washed over him every time he hooked up with some impoverished girl, who would then start hoping her relationship with this promising gentleman could become something more than a one-night stand.

These girls simply wanted to get out of their lives, which they found even more unbearable after they had a taste of something else. He was quite aware of that, he might feel pity for them but he couldn't rescue them all – you can rescue only one, that's it, no more – and every single time this would lead to crying and pathos, the class pathos of a poor girl not wanting to feel like a whore, but of course, he is making her feel that way, which is terrible, terrible. All of that was horrible, he was horrible in that whole affair, and eventually their sex would also be horrible. Sometimes, the truth is, even from the very beginning.

And could you imagine that I have no money and that I'm exactly as I am – you can see I'm not kind, I'm not handsome either – why would you suffer over me? He said this once over the phone to the physiotherapist he got involved with at some wellness center – where she was employed (and lived nearby as well) – a tryst which soon became a steamy adventure at the hot springs^{xlv}.

He thought that maybe this way of thinking would make everything much easier for her.

Yet, she claimed she loved him, and was sobbing over the phone.

That one wasn't actually poor, although when he thinks about her this is the word that immediately comes to his mind. No, he thought, this isn't real poverty, it is the common, ordinary poverty of those who watch TV and read newspapers, of those who follow what celebrities do and where they spend their summer holidays, thus becoming poor from all those things they desire. They are poorer than the poor; those paupers of television and news magazines, they are the poorest, their poverty is in images^{xlvi}, in the luxury of yachts and expensive cars, in high fashion clothing brands and in their reveries about tourist destinations, their poverty is thorough and complete, with no pride or rebellion, for they keep hoping, they project themselves into images, they save money and then buy something of those things they desire, something similar to what is represented in these images – they *afford* themselves something and (I emphasize this^{xlvii}) *deservedly* enjoy it, then they have to pay it off and continue withering in front of their TVs and those sleazy magazines. Such paupers were incredibly common – they constituted, it seemed to him, the majority of the electorate. The poverty of the people who think about wealth is immense – and he could feel that emptiness on the skin of young women, he could feel it even in their sorrows, in those love misfortunes he *afforded* them, because he was a swine.

“Then why are you suffering over me?” he asked her.

“You’ve gotten under my skin...”

He realized nothing could be done here: If they conceived of me as a door to some better world, then it’s useless to think afterwards that I’m someone else... If they, to lay everything bare, got involved with me because they saw me as a source of money and a way into a better world, then they are in that whorish game from the very beginning, but they can’t think about that in such a way and so they fall in love, they deny all of that by falling in love: falling in love is a form of lying in this case, and I’m expected to sweep this game under the carpet – and turn it into love – otherwise everything is just terrible... But yes, it is terrible indeed.

There was no need to explain this to Lipša, he thought, she didn’t come from that class of miserable consumers of images, she gave pussy differently – even though not even she would be willing to fuck with me were I not seen as *money-work-world*, she wouldn’t – but this whore wasn’t trying to conceal that air of whorishness from herself, she was rather insolent in all of that, as if she was telling some class truth^{xlvi}, that insolent fucker, she would screw when and how she wanted. He appreciated her like one appreciates those self-created gangsters arrogantly clawing their way up from the very bottom, and he was in a way becoming a little crazy about her, about her sex provocations, about those looks she gave him, about that paradoxical relationship between them, in which certain strange feelings of respect, companionship and affection began to slowly sneak in – he was hoping these feelings would soon disappear – for this led nowhere.

He knew there was no reason for him to trust her, nor did she even ask him to trust her.

At the moment he was buying those flowers, he was thinking of it as a joke. But the joke was rejected.

Crap, he said.

The city they were in just appeared on CNN.

Oleg went out on the terrace, with a beer in his hand, and looked down from the sixth floor. Down there on the street people were walking hurriedly, maybe even nervously, now and then a group of young men could be seen walking at a faster pace than others, but the crowd from before was not there anymore. He lit a cigarette. He took a couple of puffs when he heard the door on the right opening – each of them had their own entrance to the terrace – and Lipša appeared.

“Oh, what are you doing here?” she said, slightly sleepily.

“Just passing by,” he said. She brought a smile to his face.

“Well, nice then.”

He watched her stretch. “Do you have any plans for today?” he asked.

“I don’t know really. I should probably eat something. To spend these wages my company gave me.”

Splendid, now I’ve become a *company*, Oleg thought.

“You know, I was watching CNN earlier, that’s one of those American...”

“I know that, go on.”

“Anyway, it seems some protests have started here. I noticed today that things weren’t normal, but I thought it probably wasn’t anything important... I heard on CNN that some guy set fire to himself in the marketplace, or something like that, and now everyone’s gone out of their mind.”

“He set himself on fire?”

“The government put pressure on him or something, I don’t know exactly. Poor living conditions.”

“I could’ve done that myself a hundred times.”

“Yeah. You look like you’re easily inflamed^{xlix}.”

“Are you hitting on me?!”

“Absolutely not. We are talking about politics here.”

“And you say he set himself on fire? Good luck to him.”

“It isn’t a joke. This shit has become serious.”

“Finally, at least something. If you set yourself on fire back at home, you’d simply burn down.

They were silent for a while.

Then Oleg sighed: “Why did he have to do that right now... when I have to transport that turbine!”

“Where is it supposed to go anyway?”

“To a place not far from here. The ship is arriving tonight. Then the turbine goes its own way.”

“Where, to a desert?”

“Don’t worry. You won’t be going there. We’re leaving this place as soon as they pay.”

Lipša was watching the city from the terrace. The street below was aflame with anger, she didn’t have to know the language to understand that. Oleg was somewhere in the city again. They’ve been here nine days already and the turbine still hasn’t left the port. Allegedly the ship hastily unloaded it two days ago, in spite of the fact that port workers were on strike. Unloaded it and left. When ships leave, they should also pack their bags and leave. She’s already told him that. He thinks he can take care of it in this damned chaos. It’s out of the question for them to leave until they’ve taken care of it. In fact, if she wants to go, she can, he said. She can leave. She can *still* leave, she thought. He said that some people, some skilled people from another foreign country were helping him, but nothing seems to be functioning here anymore. He has the best connections, but all connections have been severed. *I can’t find that damned turbine in the port*, he would say with a laugh. This is a huge port in which no

one is working anymore. Everyone is out on the streets, picking fights with the police. And they have to find it, they have to transport it, a special truck for special cargo is waiting outside the port, waiting to go somewhere over there, through the desert, and around the special truck some people are shouting because they think that it is some military vehicle, which it might be, haha, said Oleg, only it's not theirs. Every time he comes back to the apartment he brings canvas bags full of beer – he always manages to procure it somehow – and he looks a bit strange because he keeps applying self-tanning lotion to avoid looking as a foreigner. We have to get the turbine out of this damned chaos, he says all the time, otherwise everything is lost. They have to pay me the money, but how are they supposed to pay me that damned money when they haven't seen that damned turbine. If they don't pay me that damned money, it's the end of me. I can perish here or at home, it doesn't matter to me. *Oh fuck, why did you have to set yourself on fire right now, my dear fellow*, he shouted from the balcony last night while even louder shouts could be heard coming from the city. This morning, as he was preparing to go out in the city, he left three thousand euros on the table. *Just in case, if I happen to stay out till late*, he scribbled.

Translation 5

Williams, Jenny, and Andrew Chesterman. 2002. *The Map: A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome Publishing.

pp 116-121

1. Glossary

approach	pristup	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
assessor	ocjenjivač	http://www.propisi.hr/print.php?id=9978
audience	publika	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
compatibility	kompatibilnost	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
conceptual map	konceptualna mapa, pojmovna mapa	https://bib.irb.hr/prikazi-rad?&rad=704712
conference	konferencija, znanstveni skup	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=elpnURE%3D&keyword=konferencija
conference paper	izlaganje na konferenciji, rad za konferenciju	http://www.lzmk.hr/hr/iz-medija/904-uvodna-izlaganja-na-konferenciji-europa-i-enciklopedija-hina
delivery	izvedba	https://bib.irb.hr/prikazi-rad?&rad=716903
doctoral thesis	doktorski rad, doktorska disertacija	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f1dgWRQ%3D&keyword=disertacija
employer	poslodavac	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
essay	esej	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
examiner	ispitivač	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=fVlhXBE%3D&keyword=ispitiva%C4%8D
finding	nalaz, dobiveni rezultat	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=e1ZnXxY%3D&keyword=nalaz

hardcopy backup	sigurnosna kopija	http://www.microsoft.com/Language/en-US/Search.aspx?sString=backup&langID=hr-hr
hypothesis	hipoteza	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
invited lecture	pozvano predavanje	http://wp.ffzg.unizg.hr/azoz/a/akademskamobilnost/predavanja-na-stranim-ustanovama/
lecture	predavanje	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
methodology	metodologija	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
mother tongue	materinski jezik	http://bujicarijeci.com/2013/03/materinski-materinji-ili-maternji/
oral presentation	usmeno izlaganje	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=94866
paper	rad	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
preparation	priprema	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
presentation	izlaganje	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
presenter	izlagač	http://hjp.noviliber.hr/index.php?show=search_by_id&id=fVhhWBQ%3D&keyword=izlaga%C4%8D
<i>Question and Answer session</i>	vrijeme predviđeno za postavljanje pitanja i davanje odgovora	own translation
rehearsal	proba	http://bib.irb.hr/prikazirad?lang=EN&rad=147112
research	istraživanje	Bujas: <i>Veliki englesko-hrvatski rječnik</i>

Research Progression Board	Povjerenstvo za praćenje napretka u istraživanju za diplomski rad	own translation
screen	zaslon	http://www.microsoft.com/Language/en-US/Search.aspx?sString=screen&langID=hr-hr
slide	slajd	http://www.microsoft.com/Language/en-US/Search.aspx?sString=slide&langID=hr-hr
software	softver, računalni programi	http://www.microsoft.com/Language/en-US/Search.aspx?sString=software&langID=hr-hr
study	istraživanje	consultation with the group
successive translation	novi prijevod	own translation
talk	govor	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
technical support	tehnička podrška	http://www.microsoft.com/Language/en-US/Search.aspx?sString=technical%20support&langID=hr-hr
translation	prijevod	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
translation history	povijest prevođenja	http://www.enciklopedija.hr/Natuknica.aspx?ID=50270
translator	prevoditelj	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
transparency	dijapozitiv	Bujas: <i>Veliki englesko-hrvatski rječnik</i>
visual aid	vizualno pomagalo	http://www.unizd.hr/Portals/32/docs/Smjernice%20za%20usmenu%20prezentaciju.pdf

2. Translation

Svrha vašega govora druga je važna stvar koju je ovdje potrebno uzeti u obzir. Dok je u većini slučajeva glavni cilj *informirati* publiku o rezultatima vašeg istraživanja, ponekad će situacija od vas zahtijevati da *uvjerite* (ispitivače prilikom obrane doktorskog rada^l), *animirate* (publiku na pozvanom predavanju^{li}) ili *izgradite kredibilitet* (kod potencijalnih poslodavaca).

Jednom kad znate KOME se obraćate i ZAŠTO, možete početi planirati ŠTO ćete reći. Pretpostavlja se da imate nešto vrijedno izlaganja. Ako to nije slučaj, primjerice, ako u svojem istraživanju još niste došli do značajnijih rezultata, tada je bolje ne prijaviti se za izlaganje na konferenciji^{lii} ili ne prihvatiti poziv za održavanje predavanja. Time ćete uštedjeti vrijeme i sebi i drugima.

Sadržaj vašeg izlaganja ograničen je vremenom koje vam stoji na raspolaganju. *Zlatno pravilo* izrade usmenog izlaganja glasi: *Nikad ne prekoračite predviđeno vrijeme izlaganja*^{liii}. U suprotnom ćete najvjerojatnije biti prisiljeni izostaviti ili skratiti najvažniji dio izlaganja: zaključak. Nadalje, ako ste tek jedan u nizu izlagača, vaša nesposobnost da završite na vrijeme zasmetat će ne samo ostalim izlagačima, nego i organizatorima samog događaja jer će se njihov pomno isplanirani raspored polako početi raspadati. Osim toga, publika može postati nezainteresirana za vaše izlaganje ako je ono na redu neposredno prije stanke za ručak ili za kavu.

Usmena izlaganja mogu trajati 20 minuta (npr. na konferenciji), 30 minuta (npr. pred razredom, potencijalnim poslodavcem ili Povjerenstvom za praćenje napretka u istraživanju za doktorski rad^{liv}) ili 45 minuta (npr. na pozvanom predavanju). Također, u većini je slučajeva nakon izlaganja predviđeno vrijeme za pitanja i odgovore.

Usmeno izlaganje razlikuje se od eseja i drugih pismenih radova u dva važna aspekta:

1. Publika ima samo *jednu priliku* da čuje ono što imate za reći;
2. Komunicirate *izravno* s publikom.

Budući da vas publika ima priliku čuti samo jednom, *nemojte pokušavati iznijeti previše podataka i olakšajte publici praćenje izlaganja*.

Vaše izlaganje ne bi trebalo imati više od tri do pet glavnih točaka, ovisno o vremenu koje vam stoji na raspolaganju. Praćenje sadržaja izlaganja publici možete olakšati ako ga *dobro strukturirate i izložite, a doprinijeti može i upotreba vizualnih pomagala.*

9.1 Struktura

Savjet koji se često navodi u literaturi (npr. Anholt 1994; Leigh i Maynard 1999) glasi: *Recite im što ćete im reći, zatim im to recite, a na kraju im recite što ste im rekli.* Drugim riječima, izlaganje bi se trebalo sastojati od tri dijela:

1. *Početni dio* (u kojem se publiku upoznaje s pozadinom samog izlaganja te se navodi problem na koji je istraživanje usmjereno i/ili hipoteza koju se provjerava ili predlaže);
2. *Središnji dio* (u kojem se iznose novi podaci ili nove ideje proizašle iz vašeg istraživanja);
3. *Završni dio* (u kojem se rezimiraju rezultati vašeg istraživanja i iznosi zaključak).

Zaključak je iznimno važan (ako ne i najvažniji) dio vašeg izlaganja budući da je to ono što će publika upamtiti nakon samog izlaganja: stoga bi trebao biti sažet i usmjeren na ono ključno.

Vaše izlaganje treba biti relevantno, koherentno i jezgrovito. Na primjer, ako u 30 minuta morate izložiti rezultate svojeg rada na prvoj godini doktorskog studija iz povijesti prevođenja, mogli biste strukturirati izlaganje na sljedeći način:

1. Pretpostavimo da je polazno pitanje vašeg istraživanja vezano uz čimbenike koji utječu na nove prijevode^{lv} određenog teksta na engleski jezik. Ovdje je potrebno spomenuti sva relevantna istraživanja;
2. Zašto i na koji način ste se odlučili usmjeriti na tekst X i zašto ste prednost odlučili dati jednom čimbeniku, primjerice, prevoditelju. Ovdje navedite prve nalaze^{lvi} dobivene tim pristupom;
3. Zaključak o metodologiji kojom ste se koristili, prvi rezultati i planovi za nastavak istraživanja.

Nema potreba raspravljati o svim ostalim tekstovima ili čimbenicima koje ste prilikom istraživanja odbacili. U toj situaciji ocjenjivače^{lvii} zanima (a) da vaš projekt ima jasan cilj, (b)

da je metodologija vašeg istraživanja valjana i (c) da ste intelektualno sposobni završiti projekt.

9.2 Izvedba

Imajte na umu da prilikom usmenog izlaganja svojeg istraživanja ulazite u *dijalog* s publikom. Recepcija onoga što govorite ne ovisi samo o tome ŠTO govorite, nego i o tome KAKO to izlažete.

Hoćete li govor održati na temelju nekoliko natuknica, unaprijed pripremljenog teksta^{lviii} ili nečega između ovisi o vašim osobnim preferencijama. Pronađite metodu koja vam najviše odgovara. Ako više volite imati cijeli tekst izlaganja pripremljen unaprijed, nemojte ga zaboraviti „prevesti“ u govorni stil. Tekstovi napisani za čitanje u sebi uvelike se razlikuju od onih napisanih za čitanje naglas.

Prilikom samog izlaganja važno je sljedeće:

- Izravno se obraćajte publici te pritom održavajte kontakt očima. Osim što ćete time za njih pokazati zanimanje, to će vam ujedno omogućiti da procijenite njihove reakcije. *Nikada* nemojte čitati izravno s papira jer je takvo izlaganje publici izrazito teško pratiti.
- Upotrebljavajte različita retorička sredstva kako biste izbjegli monotoniju: varirajte ton i jačinu glasa, koristite se stankama, upotrebljavajte humor kad je to prikladno, krećite se oko podija (odolite iskušenju da se sklonite iza katedre ili stola). Nemojte strahovati od tišine, ona je često neophodna kako bi se publici dalo dovoljno vremena da shvati određeni argument ili da pročita ono što piše na dijapozitivu.
- Budite entuzijastični: entuzijazam pobuđuje zanimanje kod publike te je zarazan.
- Obucite se primjereno (odnosno na takav način da svojom odjećom ne odvlačite pozornost od onoga o čemu govorite).
- Nemojte lupkati olovkom ni zveckati ključevima od auta ili sitnišem u džepu.

Naravno, ako izlažete na jeziku koji nije vaš materinski jezik, vjerojatno ćete se morati više oslanjati na čitanje pripremljenog teksta. U tom slučaju može biti korisno usred čitanja ubaciti i poneki unaprijed nepripremljeni komentar^{lix}.

Očito je da držanje bilo kakvoga govora može biti izrazito stresno. Osim dobrom pripremom, napetost se može ublažiti i vježbama opuštanja, a dobro je imati i čašu vode pri ruci tijekom izlaganja (za korisne savjete o ublažavanju napetosti vidi Byron 1999).

9.3 Vizualna pomagala

Vizualna pomagala, ako se upotrebljavaju na odgovarajući način, izlaganje mogu obogatiti na dva načina:

1. Pomažu publici u praćenju vašega govora;
2. Uvode raznolikost i time zaokupljaju pažnju publike.

Primjerice, u većini je slučajeva korisno na samom početku upoznati publiku sa strukturom izlaganja. Na taj način publika dobiva određeni pregled, konceptualnu mapu^{lx}, na temelju koje može pratiti izlaganje.

Bez obzira na to radi li se o dijapozitivima na grafoskopu, prezentacijama izrađenim u programu *PowerPoint*^{lxi} ili multimedijским prezentacijama, uvijek vrijede ista opća pravila:

- Važno je da ste potpuno upoznati s tehnologijom koja vam je na raspolaganju (ili da imate dobru tehničku podršku). Ništa ne može izlaganje pokvariti više od tehničke smetnje, osobito ako je vrijeme, odnosno pridržavanje rasporeda, ključno.
- Ako izlaganje namjeravate održati pomoću prezentacije u elektroničkom obliku, uvijek ponesite sigurnosnu kopiju (u slučaju nepredviđenih tehničkih problema). Također je korisno unaprijed kontaktirati s organizatorima događaja kako biste provjerili o kojoj je inačici određenog računalnog programa riječ: pojavite li se s prezentacijom spremljenom u programu *PowerPoint* namijenjenom za programski paket *Microsoft Office 2000*, a organizatori na svojim računalima imaju samo inačicu namijenjenu za programski paket *Office 97*, može doći do problema s kompatibilnošću.
- Količina informacija prikazanih na zaslonu treba biti minimalna, a same informacije trebale bi se odnositi na glavne stvari o kojima je u određenom trenutku riječ. Jedan od autora ove knjige nedavno je prisustvovao izlaganju na kojem je govor izlagača na zaslonu bio reproduciran od riječi do riječi. Budući da ljudi čitaju brže nego što govore, svi bi završili s čitanjem prije nego što bi izlagač završio sa svojim govorom, što je bilo izrazito nezadovoljavajuće i u velikoj je mjeri odvrćalo pažnju publike.

- Informacije predstavljene na zaslonu, slajdovima^{lxii} ili dijapozitivima trebaju biti dovoljno velike da budu vidljive i s kraja dvorane. Naša je preporuka da veličina fonta ne bude manja od 14.
- Nakon pokazivanja svakog slajda, dijapozitiva ili zaslona, nemojte odmah nastaviti s govorom, nego malo zastanite kako bi publika mogla sve pročitati.

Neizostavan dio pripreme je PROBA. Izlaganje možete isprobati pred kolegom koji će vam pružiti podršku ili pred ogledalom. U svakom slučaju, proba je nužna! To je jedini način da točno odredite koliko će vaše izlaganje trajati. Okvirno, čitanje jednog lista papira formata A4 s dvostrukim proredom traje tri minute, što znači da ako se namjeravate koristiti dijapozitivima, rad za dvadesetominutno izlaganje na konferenciji ne bi smio biti duži od šest stranica. Proba vam pruža priliku da razmislite o tome kako ćete na najbolji način organizirati bilješke, gdje ćete stajati i tako dalje. Kvalitetna proba ukazat će vam i na nedostatke u vašem izlaganju, bilo da se radi o sadržaju ili o samoj izvedbi.

Proba je osobito važna ako izlaganje trebate održati na jeziku koji nije vaš materinski. Za uspješno izlaganje rada na stranom jeziku ključno je *govoriti polako*. Probu biste trebali dogovoriti tjedan ili dva prije samog izlaganja, i to pred izvornim govornikom jezika na kojem ćete održati izlaganje. To će vam dati vremena da ispravite potencijalne teškoće u svojem izlaganju.

Također, može biti veoma korisno snimiti svoje probno izlaganje. To vam pomaže da prepoznate svoj osobni stil i da zatim razmotrite načine na koje biste svoj nastup mogli poboljšati. Smijete li se dovoljno ili previše? Održavate li kontakt očima sa svim članovima publike? Jesu li brzina i intonacija vašega govora primjerene? Imate li neke navike koje vas odvrćaju od onoga što imate za reći? I dok su neke individualne osobitosti simpatične, poput određenih gesta i kretnji tijekom iznošenja važnih tvrdnji, druge mogu biti vrlo iritantne, kao što je stalno skidanje i namještanje naočala.

Prilikom pripremanja izlaganja također biste u obzir trebali uzeti i vrijeme predviđeno za postavljanje pitanja i davanje odgovora, koje će uslijediti nakon vašeg izlaganja. To je prilika da dobijete dragocjene povratne informacije o svojem radu, stoga se ne bojte konstruktivnih kritika.

Pokušajte ostati što je moguće mirniji i pribraniji. Ako vam se postavi pitanje na koje ne možete dati odgovor, nemojte se uspaničiti; od vas se ne očekuje da budete sveznajući. Iskrenost je najčešće najbolja opcija: priznajte da ne znate odgovor na pitanje te *ili* obećajte da ćete istražiti taj problem i zatim se javiti osobi koja je postavila pitanje *ili* upitajte ima li tko iz publike što za dodati ili želi li iznijeti svoje mišljenje o tom pitanju.

Izbjegavajte sukobe: ako vam netko postavi osobito provokativno pitanje^{lxiii}, priznajte da postoje i drugi mogući pristupi i zaključci te predložite raspravu o tome nakon izlaganja.

Naposljetku, sposobnost da usmeno izložite svoje istraživanje nije samo ključna za upoznavanje javnosti s rezultatima vašeg istraživanja, nego ona također može uvelike doprinijeti vašem ugledu i razvoju vaše karijere. Vježbom se doista dolazi do savršenstva, stoga iskoristite svaku priliku da usavršite ovu vještinu.

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ⁱ I was not sure whether to use the term *uzurpacija* or resort to paraphrase and translate it as *nezakonito prisvajanje vlasti*. After some pondering, I chose the latter because it seemed as a slightly more appropriate solution given the context of the entire sentence. As opposed to the word *uzurpacija*, the expression *nezakonito prisvajanje vlasti* could be seamlessly connected to the subsequent part of the sentence (*appeased with a vial of holy oil*).

ⁱⁱ Finding an appropriate translation for the expressions *voluntary purpose* and *singular opinion* (which Henry used in his coronation speech) proved a bit problematic. Based on my own construal of their meaning, I ended up translating them as *vlastiti prohtjevi* and *samostalno odlučivanje*, respectively. Although I am aware that the solutions I chose might not be completely equivalent to the source expressions, I think that they do manage to retain the gist of the original meaning.

ⁱⁱⁱ Even though in some sources (for instance, *Hrvatska enciklopedija*) Glyndwr is referred to as Glendower (with no mention of his original name), I decided to use the Welsh version of his name throughout the text. The main reason behind my decision was the fact that the author himself used the Welsh variant. Still, I thought that it might be useful to provide the anglicized form - Owen Glendower - as well, so I added it in brackets.

^{iv} As far as Percy's nickname *Hotspur* is concerned, I managed to find two different translations – *Naprasiti* and *Napržica*. I was not fond of the idea of entirely omitting *Hotspur* and using one of these names instead, but on the other hand I also wanted to convey the meaning inherent in this nickname to the target audience (the word *hotspur* refers to an impetuous or reckless person). Thus, I decided to leave the original nickname and put *Napržica* in brackets.

^v I had considerable difficulties in trying to find an adequate solution for the expression „to reassert one's claim to the throne“. Having dismissed numerous solutions as not quite appropriate with regard to the context of the sentence in question, I finally decided to translate it as “istaknuti svoje nasljedno pravo na prijestolje”, which, in my opinion, succeeds in conveying the intended meaning.

^{vi} According to the agreement reached on Omega, I chose not to capitalize the title *sir*. Even though certain reliable sources (such as *Hrvatski jezični portal* and *Hrvatska enciklopedija*) tend to capitalize English titles (*lord*, *lady* and *sir*) when they are part of a person's name, we decided to adhere to the rules prescribed by the orthography of the standard Croatian language and use lower case (as well as italics since these titles are actually words of foreign origin).

^{vii} At first I was thinking of translating *Agincourt* as *Azincourt* since the French version of the name was used in the majority of the sources I had at my disposal. Nevertheless, it was agreed on Omega that the anglicized version might be slightly more appropriate simply because of the fact that it can be

found more frequently in various types of texts written in Croatian and would in turn be more recognizable to the target audience.

^{viii} This is a reference to the quote from Shakespeare's play *Henry V* (the original quote reads as follows: „Cry God for England, Harry and St George). I did not manage to find the Croatian translation, so I simply translated it as “za Englesku, Harryja i svetog Jurja” (Harry is a nickname for Henry, whereas Saint George is the patron saint of England).

^{ix} In military parlance the word *flank* (when referring to the right or left side of a military formation) is translated as either *krilo* or *bok*. Having compared the frequency of these terms, I noticed that both words are equally common. Eventually I opted for the term *bok*.

^x The expression *lie of the land* posed me considerable difficulties. I thought that the phrase *konfiguracija zemljišta*, which is rather common in Croatian, might be an appropriate solution in this case, so I decided to use it as a turn of phrase which would provide the basis for constructing this relative clause in the target language.

^{xi} The translation of this sentence turned out to be slightly problematic for two reasons. The first issue was the translation of the expression *the flower of French nobility*. Even though I was a bit sceptical as to whether the literal translation of this expression would function equally well in the target language, I found out that the metaphorical use of the word *flower* (in this case) is neither language- nor culture-specific. For instance, the expression *cvijet hrvatskog plemstva* appears to be rather common. Accordingly, I decided to use the Croatian word *cvijet* in my translation as well. The second issue had to do with finding an appropriate solution for the clause at the end of the sentence (“at a high cost in ransom forgone”). What is meant here is that instead of killing these noble prisoners, the English could have captured them and then held them for ransom. I think that the translation I chose, provided that my interpretation is correct, manages to express the intended meaning in a rather comprehensible way.

^{xii} According to one of the definitions I found, the word *alderman* in this context would refer to a member of the higher branch of the municipal or borough council. Therefore, I decided to translate it as *gradski vijećnik*. Moreover, the word *City*, which precedes the term *aldermen* in the sentence, obviously refers to the city of London, so I added the adjective *londonski* as well.

^{xiii} Since *London Bridge* is the name of a specific bridge, I decided to leave it untranslated. Nevertheless, this solution required using the premodifying noun *most* in order to identify the structure in question.

^{xiv} Even though my first reaction upon seeing the expression *battlefield curse of dysentery* was to completely leave out the phrase *battlefield curse* and translate it simply as *dizenterija*, I realized that

the omission of this expression would in a way impoverish the text (from a stylistic point of view). Thus, I tried to come up with an expression that would be semantically similar to the one found in the source text. Aside from the phrase *pošast bojišta*, which eventually found its way into the translation, I was also considering using the expression *harateljica bojišta*.

^{xv} The Dauphin (of France) was the title given to the heir apparent to the throne of France from 1350 to 1791. Since this term would correspond to the Croatian word *prijestolonasljednik*, I was initially thinking of translating it as *francuski prijestolonasljednik*. However, I discovered that the terms *dofen* and *dauphin* are quite commonly used among Croatian historians as well, so I decided to give precedence to the latter of the two. However, I also added the Croatian translation *prijestolonasljednik* in brackets (so as to provide the explanation of the term).

^{xvi} I experienced considerable difficulties in trying to find an expression which would correspond to the source term *embalmer*. After some extensive research I came across the expression *balzamer*. Yet, I decided not to use this word in my translation because of the scarcity, as well as the unreliability, of the sources I found. Instead, I opted for *stručnjaci za balzamiranje*, which I thought would be more recognizable to the target audience than some obscure term such as *balzamer*. More importantly, it adequately covers the given concept, without any loss in the intended meaning.

^{xvii} The entire group agreed that *povratnik* would be the most appropriate translation for the word *revenant*. It was also agreed that it might be useful to add (simply for the purpose of elucidation) a certain postmodifier, such as the prepositional phrase *iz mrtvih*, when the term in question appears for the first time in each chapter. Since this was not the case in my part of the text, I used just *revenant* (not only in this instance, but also in the subsequent ones).

^{xviii} At first I wanted to use a word which would indicate the paleness of the skin (such as *bljedilo* or *bljedost*). However, one of my colleagues (who also had the term *discoloration* in her part of the text) warned me that in the context of the book *discoloration* does not refer exclusively to becoming pale. Therefore, we agreed that the expression *promjena boje* would be the best solution.

^{xix} Having discussed the translation of the phrase *blood-stained fluid* on Omega, my colleague and I decided to give precedence to the expression *krvava tekućina*. Other possibilities we considered included *krvolika tekućina* and *tekućina pomiješana s krvlju*.

^{xx} My colleagues and I almost unanimously agreed on translating the adjective *bloated* as *nadut*, which I then used throughout my part of the text. Other possibilities we took into consideration were *nabuhao*, *natečen*, *napuhan*, *napuhnut* and *podbuhao*, but the conclusion was reached that *nadut* would be the most appropriate solution within the context of the book.

^{xxi} Since I wanted to avoid descriptive translation, the expression *živuć u smrti* was the only satisfying solution I could think of for the original phrase *living in death*. My opinion is that the phrase I decided on (despite being a literal rendition) meets the two main requirements for successful translation – conveying the intended meaning and being understandable to the target audience.

^{xxii} Finding an expression that would appropriately replace the word *lag* in this context was quite difficult. The meaning of the sentence (at least as I construed it) is that the reluctance to disinter the body of a dead acquaintance would actually result in postponing the very act of disinterment. Bearing that in mind, neither of the words that are usually used as translations of *lag* (such as *usporavanje*, *zaostajanje* or *kašnjenje*) seemed particularly appropriate to me. Eventually I decided to use the word *odugovlačenje* (that is, the verb *odugovlačiti* in this case) although I am aware that it might not be the best solution possible.

^{xxiii} Since Peter Plogojowitz was a Serbian vampire, whose surname was Blagojević, the whole group agreed on Omega that *Plogojowitz* should be translated as *Blagojević* (rather than, for instance, *Plogojević*).

^{xxiv} I could not find a completely satisfying solution for this part of the sentence (*exhumation that failed to yield a vampire*). The two possibilities I deemed good enough to be used in this context are the following ones: *ekshumacija koja nije dovela do pronalaska vampira* and *ekshumacija kojom nije utvrđen vampir*. Eventually I decided to give precedence to the latter.

^{xxv} There was a discussion on Omega regarding the translation of the term *folklore* and most of us agreed that the expressions *narodna predaja* and *narodni običaji* would be the most appropriate solutions (depending on the context).

^{xxvi} The term *decoagulation*, which refers to the process opposite of coagulation, was especially problematic since there is apparently no Croatian term that would correspond to it (that is, none of the medical dictionaries I consulted contained an entry for *decoagulation*). I was thinking of translating it as either *dekoagulacija* or *odgrušavanje* (as opposed to *zgrušavanje*) but was not sure which one would be more preferable. I asked several medical students for advice and they told me that the term *dekoagulacija* is occasionally used in their textbooks and would be perfectly acceptable in this context as well.

^{xxvii} The word *chyle* is a medical term referring to a milky bodily fluid consisting of lymph and emulsified fats that is formed in the small intestine during digestion of fatty foods. I managed to find four possible translations of this term: *hilus*, *crijevna limfa*, *intestinalna limfa* and *mliječ*. On closer scrutiny, I found out that *hilus*, apart from being semantically equivalent to *chyle* (according to the

definition from *Hrvatski jezični portal*), is actually used much more frequently than the other three terms. Thus, I decided to use *hilus*.

^{xxviii} Cream of tartar, also known as potassium bitartrate, is a white, crystalline, water-soluble powder used mostly as an ingredient in baking powder. I noticed that it is sometimes translated as *vinski prašak za pecivo* (whereas potassium bitartrate is usually referred to as *vinska kiselina*). Since another similar term - *tartaric salt* - appears later in the same sentence, I decided to translate *cream of tartar* as *vinski prašak za pecivo* and use *vinska kiselina* as the translation for *tartaric salt*.

^{xxix} As for the translation of *angina pectoris*, the perusal of several medical dictionaries I had recourse to yielded five different solutions: *angina pectoris*, *angina pectoris*, *pektoralna angina*, *srčana steznica* and *stenokardija*. Initially I was in favor of the term *pektoralna angina*. However, having compared the frequency of each of these expressions, I found out that the term *angina pectoris* is the one most commonly used in scientific articles, as well as in other texts that either deal with this medical condition explicitly or mention it only briefly.

^{xxx} I found this sentence rather difficult to translate for two reasons. The first issue was the translation of the phrase *reflexes in folklore*. I eventually decided to paraphrase it as *motivi koji se javljaju u narodnoj predaji*, which, in my opinion, conveys the intended meaning quite successfully. The second issue had to do with finding an appropriate translation for the expression *liquidity of the blood*. The most obvious choice would be *likvidnost krvi*. Yet, this solution did not really appeal to me since the term *likvidnost* is associated primarily with financial economics. Another solution I came up with was *tekuća krv*, which might sound a bit unusual at first, but would function rather well within the expression *motiv tekuće krvi*.

^{xxxi} As for the translation of *zli pajaci*, my colleagues and I decided to give precedence to the expression *evil clowns*. Apart from being easily understandable to the target audience, this phrase also functions quite well within the context of the novel (that is, Nedra's epistolary soliloquies) since it manages to convey the negative connotation of the word *pajac* (a person comporting himself in a rather silly and foolish way). Other solutions I took into consideration included words such as *jester*, *buffoon* and *harlequin*.

^{xxxii} I had considerable difficulties in trying to come up with an expression that would semantically correspond to the source expression *neki bolji naši*. Eventually I decided to use the phrase *good old folks of ours*. It seems to me that this phrase conveys the intended meaning and at the same time retains the touch of irony found in the source expression.

^{xxxiii} I would just like to make a brief comment regarding the way I approached and dealt with the translation of Nedra's unusually long sentences, which are characteristic of the main literary technique she employs – stream of consciousness. In short, I was not in favour of „truncating“ these long sentences (which my part of the text abounds in). By shortening such sentences and by dividing them into several smaller ones, we might make the text more readable and understandable; but on the other hand, by doing so we interfere too much with the very text and the author's style, intentionally disregarding his or her literary (stylistic) decisions.

^{xxxiv} The expression *najlakše je poludit* recurs throughout Nedra's letter and I decided to translate it as *nothing is easier than going crazy*. As far as the translation of the source words derived from the root *lud* is concerned, I mostly used the adjective *crazy* and the noun *craziness* (simply for the sake of consistency).

^{xxxv} Rather than translating the verbs found in the source text literally (*graditi*, *utemeljivati* and *cementirati*), which are rarely used in collocations with the noun *lie*, I decided to use those verbs that actually could go together with the noun in question. Therefore, I chose the following verbs: *to form*, *to seal* (probably not as common as the others, but I thought it would be a much better solution than, for instance, the verb *to cement*) and *to perpetuate*.

^{xxxvi} The word play found in the source text posed me a serious challenge. What Nedra is actually doing here is playing with the word *pristojnost*. She is in a way morphologically analyzing it, examining it in terms of morphologically similar words (such *pristajati*, *stajati*, which then lead her to *prisanjati* and *pristanak*). So as to retain the word play in question and render it at least partially understandable to the target audience, I decided to use the words *propriety* and *appropriate* as the basis for constructing the word play in my translation. It seems to me that this solution functions rather well and succeeds in adequately replacing the original word play.

^{xxxvii} Since *prelijevnost* and *presvlačnost* are words invented by Nedra, I had to make recourse to translating them by using invented words as well. After some pondering I decided to use *pouriety* and *changeity*, respectively.

^{xxxviii} Immediately upon seeing the word *označitelj*, I wanted to avail myself of the Saussurean term *signifier*. However, in the end I decided to use the term *designator* due to its phonetic similarity with the word *propagator*. The words in the source text (*označitelj* and *pronositelj*) partially rhyme with one another, so I wanted to achieve the same effect in my translation. Thus, I opted for the word *designator* (although I was also thinking of translating it as *denominator*).

^{xxxix} I opted for the word *propagator* as the translation of the source term *pronositelj* because I found it more appropriate in the given context than any other words I could think of, such as *carrier* or *conveyor*.

^{xl} At first I did not know what appellation to use instead of *zbrajač*, but eventually I opted for the word *reckoner*. I am aware that this word refers primarily to a handbook of mathematical tables used to facilitate computation, but it seems to me that the target audience would have no problems grasping its meaning (as used in this context). After all, *reckoner* is derived from the verb *to reckon*, which means “to count or compute,” and it is frequently used as referring to a person who does the reckoning as well.

^{xli} Since I could not find a way of translating the source expression (*stranac koji je odavde*) literally, I decided to use the phrase *local stranger* and then provide an additional explanation (*someone who grew up here*).

^{xlii} Translating the expression *otperjati među strance* turned out to be quite difficult. Eventually I translated it as *flee to a foreign land*, which in my opinion succeeds in expressing the original meaning.

^{xliii} The phrase *žrtvovati figure* refers to sacrificing pieces (or pawns) in chess. Given the fact that this phrase is equally common in both the source and the target language/culture, I decided to use the equivalent expression *to sacrifice a piece* in my translation. Moreover, I also decided to supplement it by adding the phrase *or two* because I thought it might be slightly more appropriate, especially with regard to the informality of Lipša’s idiolect.

^{xliv} Since I could not find a satisfying translation for the first part of the source sentence (*znao bi da djeluje*) that would be structured on the basis of the verb *djelovati*, I decided to paraphrase it by using the expression *to fall under one’s sway*.

^{xlv} I was thinking of using the expression *the source of thermal waters*, which could be seen as a literal rendition of the source expression *izvorište termalnih voda*, but then I decided to adopt a slightly more domesticating approach and use the expression *hot spring*, which is not only semantically equivalent to the term used in the source text, but would be more recognizable to the target audience as well.

^{xlvi} At first I could not decide on whether to translate the word *slike* as *pictures* or *images*. This word appears three times in this paragraph and, having looked at the contexts, I concluded that the latter solution (*images*) would be the most appropriate in each of them.

^{xlvi} Initially I was quite fond of the idea of leaving out the word *naglašeno*, but then I realized that it could be integrated in the sentence rather seamlessly (by means of parentheses), so I decided not to omit it. After all, this is the narrator's own comment, which does have a certain function, and as such it should not be left out.

^{xlvi} I am not completely satisfied with the expression *class truth*, but I decided to use it nonetheless since I simply could not find another expression which would express the meaning contained in the phrase *klasna istina*.

^{xlix} In translating this part of Oleg's utterance, it was important to find an expression which would literally convey the meaning of the source expression, but which could at the same time be construed as a sexual innuendo. I narrowed down the possible solutions to the adjectives *inflammable* and (*easily*) *inflamed*. Eventually I opted for the latter since I noticed that it was used in this sense more frequently than the first possibility.

¹ Initially I translated the phrase *doctoral thesis* as *doktorska disertacija* (which is frequently found in the target language/culture), but then I decided to change it into *doktorski rad* (an equally common expression) due to the agreement reached on Omega, which was aimed at maintaining consistency throughout the translation of the text. It was agreed that it might be the best solution to translate the source term *thesis* as *rad* and then, depending on the context, a certain premodifier (*završni*, *diplomski* or *doktorski*) could be added to specify the type of thesis in question.

^{li} I was thinking of translating *invited lecture* as *gostujuće predavanje*, but then I noticed that this phrase was almost always translated as *pozvano predavanje* - a quick online search I conducted yielded a number of results (from rather relevant sources) for *pozvano predavanje* - so I ended up using it myself.

^{lii} As for the translation of *conference* (and in turn *conference paper*), I could not decide on whether to use the expression *znanstveni skup* or the word *konferencija*. Despite certain nuances in meaning, these two expressions are usually used synonymously. However, having looked up the definition of *konferencija* on *Hrvatski jezični portal*, I came to the conclusion that *konferencija* might be slightly more appropriate in this context, so I decided to give it precedence over the expression *znanstveni skup*. One of my colleagues also opted for the word *konferencija*.

^{liii} I decided to translate the expression *allotted time* as *predviđeno vrijeme izlaganja* because I found it more appropriate (stylistically, as well as semantically) than some literal rendition such as *dodijeljeno vrijeme* (although this expression could also function rather well in this context). I was also thinking of

using the expression *vrijeme (koje vam stoji) na raspolaganju*, but I chose not to since I had already used this phrase in the preceding sentence as a translation of the expression *the time at your disposal*.

^{liv} According to the information I managed to procure from the scarcity of sources available, *Research Progression Board* refers to the body of supervisors that monitor and assess the progress of a (doctoral) student's research. Although there are several similar bodies and committees at the level of doctoral programs in Croatian universities (such as *Povjerenstvo za ocjenu/obranu doktorskog rada*), I could not find the one that would be completely equivalent to that found in the source text. Therefore, I decided to provide a descriptive translation – that is, a translation that would in a way delineate the concept behind the source expression and express the intended meaning in a comprehensible way – *Povjerenstvo za praćenje napretka u istraživanju za doktorski rad*.

^{lv} Since I could not find the existing Croatian equivalent of the term *successive translation*, I decided to translate it simply as *novi prijevod*. Another possibility I considered was to take recourse to literal translation and translate the term in question as *sukcesivni prijevod*. However, this solution did not really appeal to me since I thought that (apart from sounding rather contrived) it would in a way blur the intended meaning. Thus, I opted for the expression *novi prijevod (određenog teksta)*, which manages to convey the meaning of the target expression.

^{lvi} At first I was thinking of translating the word *findings* as *(dobiveni) rezultati*, but then I decided to change it and use the word *nalazi* instead. One of the reasons behind this decision was that I wanted to preserve the difference between *findings* and *results*, which appears in the following sentence. Moreover, it was not really necessary to use the same target word for both source words since each of them could be easily translated with a different target word. Given the fact that the word *nalaz* (as referring to information discovered as the result of research into something) is commonly used in a variety of different fields, I decided that it would be the most appropriate solution in this context.

^{lvii} Since the object of this assessment is a student's work/research (and the progress thereof), I thought that the word *ocjenjivač* would be slightly more appropriate in this context than *procjenitelj* or *procjenjivač*.

^{lviii} Trying to find a satisfying solution for the phrase *complete script* (as opposed to *a few notes*) posed me some minor difficulties. Among the possibilities I took into consideration were the expressions such as *cjeloviti tekst*, *originalni tekst*, *detaljno razrađene smjernice* etc. I was not fond of the idea of using the words *rukopis* or *skripta* because I did not consider them semantically appropriate given the context. Eventually I chose the expression *unaprijed pripremljen tekst*, which in my opinion successfully expresses the meaning of the phrase used in the source text.

^{lix} As far as the Latin phrase *ad lib* is concerned, one of my colleagues (who also had this expression in her part of the text) and I decided that retaining this exact phrase (or even using its full form *ad libitum*) would not be the most satisfying solution – we thought that the target audience might not immediately grasp the meaning of this phrase since it is used somewhat less frequently in the target language/culture than in the source language. Bearing that in mind, I decided to (proactively) facilitate the reading and understanding of the text by translating the expression in question (*ad lib comments*) by means of paraphrase – *unaprijed nepripremljeni komentari*. Even though it might not be equivalent to the original expression, it seems to me that the expression I chose succeeds in conveying the intended meaning.

^{lx} Having compared the frequency of the terms *konceptualna mapa* and *pojmovna mapa*, I noticed that the former was used more commonly (in various types of texts), so I decided to use it in my translation as well. I was aware that the term *pojmovna mapa* might be more preferable from a purist point of view, but I chose not to use it and opted for *konceptualna mapa* nonetheless (frequency was the main factor influencing my decision in this case).

^{lxi} Since it is a word of foreign origin, I decided to put *PowerPoint* in italics (according to the rules prescribed by the orthography of the standard Croatian language). Moreover, in order to avoid the notorious problem of the declension of foreign nouns in Croatian, I resorted to the strategy of premodifying the noun in question with another noun (in this case the noun *program*), which could be easily declined.

^{lxii} At first I did not know which form – *slide* or *slajd* – should be given precedence since it appears that both of them are equally common. Eventually I decided to adhere to phonemic orthography and use the form *slajd*.

^{lxiii} I am aware that the expression I decided on (*provokativno pitanje*) does not completely correspond to the expression found in the source text (*hostile question*). Yet, I thought that it would still be a much better solution than the literal translation of the source phrase (*neprijateljsko pitanje*). The expression *neprijateljsko pitanje* is rarely used in the Croatian language and for this reason I decided to avail myself of the expression *provokativno pitanje*, which is much more common. Aside from this, its meaning partially overlaps with that of the original expression, which means that it does manage to convey the intended meaning.