

# Translating Scientific Texts from Croatian into English

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UNIVERSITY OF RIJEKA  
FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
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**TRANSLATING SCIENTIFIC TEXTS FROM CROATIAN INTO  
ENGLISH**

Submitted in partial fulfilment of the requirements for the B.A. in English Language and  
Literature and Pedagogy at the University of Rijeka

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## **ABSTRACT**

This B.A. thesis addresses the difficulties in translating scientific texts from Croatian into English. The introductory part gives insight into the goal and methodology of the thesis, while the main body comprises the three texts in Croatian, their translations into English and the analysis of each text. The first text regards the topic of dance and its evolution. The second text elaborates on chocolate composition and the processes of the making of chocolate. The third text is on pedagogic theory and practice and it relates to pedagogy and education sciences. The aforementioned is followed by a commentary and an analysis employing a method which focuses on 12 points of analysis. These points are genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, content, cohesion, sentence patterns and terminology of the subject. The concluding part offers a synthesis of this work and stresses the importance of translating.

## TABLE OF CONTENTS

1. Introduction .....	1
2. Source Text I.....	3
2.1. Translation of the Source Text I.....	10
2.2. Commentary and Analysis .....	17
2.3. Workflow: .....	19
3. Source Text II.....	23
3.1. Translation of the Source Text II.....	29
3.2. Commentary and Analysis .....	35
3.3. Workflow: .....	37
4. Source Text III.....	41
4.1. Translation of the Source Text III .....	48
4.2. Commentary and Analysis .....	56
4.3. Workflow: .....	58
5. Conclusion.....	63
6. Bibliography.....	65

## 1. Introduction

In the following pages, I will attempt to render three scientific texts from the Croatian language into English. The first text is an extract from an article from a peer-reviewed journal of Croatian Ethnological Society titled *Etnološka tribina* (Ethnological Forum), which regards the topic of dance. The second text is an article taken from a journal for young mathematicians *Matka* and it elaborates on chocolate nutrition data and the processes of the making of chocolate. It contains terminology from the field of biology and mathematics. The third one is an extract from an article taken from a scientific journal of pedagogic theory and practice *Školski vjesnik*, which deals with the topic related to pedagogy and education sciences.

Besides the translations of the three texts, the final thesis provides an analysis which tackles a few issues on lexical, grammatical and stylistic levels that occur in the translation process. I have employed a method which focuses on 12 points of analysis. They are genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, content, cohesion, sentence patterns and terminology of the subject. This type of analysis allows for familiarizing with the text before embarking upon translating it.

“Translation is a process which transforms a text originally in one language into an equivalent text in a different language retaining, as far as possible, the content of the message and the formal features and functional roles of the original text“ (Bell, 1991: 248). What needs to be observed from this definition is that the translation process does not merely require finding the exact equivalent in the target language for the source language text. The most important aim of the translator is to retain as far as possible the meaning conveyed in the source language. This includes finding the appropriate collocations and expressions in the target language as well as having the knowledge of the culture of both languages. I have chosen this task with the aim of finding myself in the role of a translator and facing the obstacles of being a translator. In

accomplishing this task, I was equipped with dictionaries, articles and books which deal with the topics of the texts, thesaurus, grammars and translation manuals.

Before getting to the core of the final thesis, it should be mentioned that the thesis contains the title page, the abstract and the table of contents. The main body consists of the introductory section, the three source texts in the source language and their translations as well as the analysis of each. Finally, the thesis ends with the conclusion in which I have reiterated the main points of this work.

## 2. Source Text I

### Paradoksi sportskog plesa

Migracijom plesnih oblika, stilova i tradicija ulovljenih u globalnu kulturnu bujicu, plesovi i plesni oblici iz različitih zemalja s radikalno različitim povijestima i fizičkim praksama te izmišljenim novim oblicima ekspresije ujedinjeni su pod nazivom sportskih plesova.

Sportski se plesovi međunarodno nazivaju *ballroom*<sup>1</sup> ili *international* plesovima, a označuju engleski stil sportskog plesnog natjecanja (*English style of competitive dancing*)<sup>2</sup>. Internacionalni ili engleski stil dijeli se na latinsko-američke (*samba, cha cha cha, rumba, paso doble, jive*) i standardne (*engleski valcer, tango, bečki valcer, slowfox (ili foxtrot) i quickstep*) plesove.<sup>3</sup> U tekstu ću se služiti sintagmom “sportski plesovi” za oznaku natjecateljskih plesova pod okriljem Hrvatskog športskog plesnog saveza (HŠPS) i, na svjetskoj razini, Međunarodne plesno sportske federacije (IDSF).<sup>4</sup>

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<sup>1</sup> Na području anglosaksonskih jezika termin *ballroom* danas objedinjuje i pokriva područja donekle formaliziranog svojevrsnog društvenog stila partnerskog plesanja i sportske natjecateljske plesove. U prijevodu s engleskog *ballroom* je plesna dvorana. Riječ je najvjerojatnije izvedena iz termina koji je označavao mjesto za plesanje. Prijevod *ballroom* plesova kao dvoranskih nije popularno prihvaćen termin u hrvatskim plesnim školama kao niti u svakodnevnom govoru. Stoga ću dalje u tekstu uglavnom izostavljati pridjev *dvoranski* jer su stilizirani plesovi u paru obilježeni oznakom društvene interakcije, a ne prostorom njihove izvedbe, na što bi pojam *dvoranski* mogao upućivati.

<sup>2</sup> Postoji još i američki stil (*American style of competitive ballroom dancing*). Američki se stil dijeli na *Rhythm* (*cha cha cha, rumba, swing, bolero i mambo*) i *Smooth* (*valcer, tango, foxtrot i bečki valcer*) plesove. Radi se o najučestalijoj i najistaknutijoj razlici unutar internacionalnih krugova dvoranskog (*ballroom*) plesanja. Neke države imaju dodatne podjele koje se također plešu i kao društveni plesovi i kao natjecateljski. Američka podjela odgovara europskoj, odnosno engleskom stilu sportskog plesanja. Osnovne su razlike u pojedinostima tehničke izvedbe i načinu prezentacije.

<sup>3</sup> Binarna podjela sportskoga plesa u nazivu nosi porijeklo u kojem je “latinsko” devijacija zapadnog standarda. Standardni plesovi su zapadna porijekla, a latinski vuku korijene iz Latinske Amerike (McMains 2001/2002:56).

Izuzetak od ove generalne podjele čine *tango*, koji korijene vuče s argentinskog područja, a pleše se među pet standardnih plesova i *jive*, koji je derivacija američkog *swinga*, a pleše se u skupini latinsko-američkih plesova. Takve kategorizacije proizlaze iz povijesnog trenutka u kojemu su plesovi ostvarili popularnost u Europi. *Tango* je već bio popularan u Engleskoj kada je 1920-ih definirana standardna skupina sportskih plesova. Latinska skupina sportskome je plesu pridodana nekoliko desetljeća kasnije (v. *ibid.*:67, bilj. 6).

<sup>4</sup> *International Dance Sport Federation (IDSF)* službeno je upravno tijelo za svjetska amaterska natjecanja u sportskome plesu.

Svaki ples iz skupine sportskih plesova koegzistira i kao društveni ples. Dijeli ih specijalizirano znanje, različitost izvedbe i pripadnost zajednici. Razlika se nalazi u stupnju angažmana i uključenosti. Kada društveni plesovi prestaju biti samo rekreativni i postaju dio svakodnevnog života plesača natjecatelja, postaju sportskima. Društveni će plesovi u tekstu označavati plesove koji se pod tim nazivom podučavaju u zagrebačkim plesnim školama i one koji su prethodili i bili temeljem standardiziranome sportskom plesnom obliku.

Plesovi koji su standardizacijom pretvoreni u sportske različita su porijekla, različitih ritmova, tempa i estetike te dolaze iz zemalja različitih povijesti fizičkih praksi. Skupina sportskih plesova transformacijom i mobilnošću danas je nositelj drugačijeg značenja i dijelom je izrazito zatvorene plesne zajednice.

Početak procesa standardizacije društvenih u sportske plesove kakvima ih danas prepoznajemo dogodio se početkom 20. stoljeća u Velikoj Britaniji kada je, nakon sve intenzivnijih debata među engleskim plesnim učiteljima, predložena standardizacija društvenih plesova i produkcija “ispravnih koraka”, ne bi li se potisnulo “širenje nepravilnog plesanja i povećani liberalizam na plesnom podiju” (Cresswell 2006:60). “Čudni” i neodgovarajući plesni koraci i plesovi vezivali su se uz američku i afroameričku kulturu. U središtu rasprave o plesu i njegovoj navodnoj izrođenosti i degeneraciji nalazilo se Kraljevsko društvo učitelja plesanja (*Imperial Society of Teachers of Dancing*).<sup>5</sup> Osnovano je 1904. godine s ciljem kreacije uniformirane metode podučavanja te podupiranja višeg obrazovanja plesnih učitelja. Godine 1924. organiziran je ogranak ISTD-a posvećen sportskom plesanju. Uskoro je postavljen *syllabus* za društvene plesove koji je uključivao poznavanje glazbe, postavu tijela i plesne oblike. Nova su se pravila plesanja objavljivala u publikaciji *Dance Journal*. Objavljena je abecedna lista definicija tehničkih izraza korištenih u dvoranskom (*ballroom*) plesanju, a *Dance*

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<sup>5</sup> Dalje u tekstu ISTD.



*Journal* počinje izdavati priručne kartice s uputama za sve odobrene plesove. Kodifikacija engleskog stila dvoranskog plesanja bila je gotovo desetogodišnji projekt.<sup>6</sup> Zanimljivo je da su prvi plesovi koje je ISTD procijenio prihvatljivima, poput, primjerice, valcera ili foxtrota, prvotno u engleskom društvu bili označeni nepoželjnima, opasnima i neprihvatljivima (Cresswell 2006:70). Izrazito kritiziran valcer, ples koji se popularizirao tijekom 19. stoljeća, primjer je popularnog i u društvu prihvaćenog plesa, ali s početka kritiziranog u gotovo svim sredinama u kojima se pojavljuje (usp. Niemčić 2005).

Članovi ISTD-a su, na kongresima na kojima su se sastajali, tijekom nekoliko desetljeća propisali kodifikaciju društvenog plesanja u Britaniji i dalje. Razvoj pravilnih ili “ispravnih” koraka, izostavljanje nepotrebnih, produkcija prihvatljive terminologije, priručnih plesnih kartica, produkcija nastavnog plana (*syllabusa*) za učitelje, postavljanje kriterija i utvrđivanje postupaka produkcije preciznog tempa, bili su dijelom procesa usmjerena na stvaranje temelja društvena plesanja u Velikoj Britaniji, a potom i sportskih plesova u današnjem obliku.

Istoga naziva i osnovnih koraka, različitost izvedbe i načina prezentacije sadržane u plesnoj tehnici sportskoga plesa, njegovu ritualnom predstavljanju i zadatostima sportske plesne zajednice izdvojila je društvene od sportskih i obrnuto. Čak kada se radi o istom plesu, istog ritma i istih koraka, njegova izvedba je vidljivo i značajno drugačija.

Primjerice, izvodeći sambu<sup>7</sup> u Brazilu izvan sportske plesne zajednice, plesači ne primjenjuju standardizirana pravila sportske sambe, niti se u plesanju naširoko rasprostranjenog valcera primjenjuje sportska plesna tehnika. Izvedba tradicionalnog valcera uglavnom neće asocirati na njegovu sportsku izvedbu, iako su čak dva (bečki i engleski) valcera dijelom

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<sup>6</sup> Kako je ISTD kodeks ballroom plesanja iznikao u opoziciji afroameričkom plesu i zapravo transformirao američke forme plesanja, tako se uskoro precizan tempo našao u opoziciji nepreciznim i improviziranim ritmovima poput tada izrazito popularnog jazz muziciranja i njegova karakteristična improviziranja (Cresswell 2006:70).

<sup>7</sup> Samba je u Brazilu narodni ples, iako je internacionalno populariziran kao društveni ples.

standardnih sportskih plesova. Također, dva stila tanga (koje izvode plesači društvenih i sportskih plesova), kako je primijetila Bosse (2008:45), dovoljno su udaljena od argentinskih korijena da ih se u potpunosti može smatrati drugim plesom/plesovima. Upošljavaju drugačije pokrete, ritmove i glazbene pratnje.

Kodificirani plesni oblici danas prelaze granice svoga nastajanja upravo zbog prepoznatljivosti koju im je donijela standardizacija. Istovremeno, plesovi izabrani za natjecateljsko izvođenje u tolikoj su mjeri standardizirani da su postali nepristupačni široj populaciji. Svaki je od deset internacionalnih sportskih plesova opremljen vlastitim internacionalno primjenjivim pravilima i tehnikom koja omogućuje ocjenjivanje i natjecanje.

Osim plesne tehnike i glazbenog ritma, cijela je procedura natjecanja standardizirana, ritualizirana i prepoznatljiva samo *insajderima*.<sup>8</sup> Posjeduje “vlastiti jezik”, terminologiju i njezinu uporabu neprovidnu *autsajderu*. Samo će članovi plesne zajednice znati prepoznati i slijediti proceduru uobičajenog standardiziranog postupka ritualnog zagrijavanja, plesanja, izlaska na scenu, odijevanja, bodovanja plesova, procedure eliminacije parova, proglašenja pobjednika i sl.<sup>9</sup>

Natjecanje na sceni konačni je cilj svakog plesača i plesne zajednice te mjesto konačne prezentacije stečenih vještina (usp. Katarinčić, Niemčić, Zebec 2009:98-104). Svako je mjesto plesnog okupljanja drugačije ali prepoznatljivo, a ritualne izvedbe unutar kojih se simultano odvija kreativnost performativne su te posjeduju visok stupanj formalnosti. Neupoznatost sa sadržajem rituala čini ga nerazumljivim *autsajderu*. Marion ističe središnjost natjecanja

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<sup>8</sup>Pozicija insajdera/autsajdera u znanstvenim se disciplinama poput etnologije i antropologije uobičajeno, iako s mogućnošću različitih kombinacija, odnosi na pozicije istraživanih/istraživača. Ovdje se insajderstvo prepoznaje kao pozicija članova sportske plesne zajednice, a autsajderstvo kao pozicija onih izvan te zajednice, bez obzira radi li se o istraživačima ili plesačima (kojeg drugog plesnog oblika).

<sup>9</sup> Postoje ustanovljena pravila i propisi o uvjetima pristupanja zajednici sportskih plesača te djelovanju unutar nje. Sportski parovi su članovi sportskih plesnih klubova putem kojih stječu pravo sudjelovanja na plesnim natjecanjima u tri discipline: standardnim, latinsko-američkim te kombinaciji (svih) deset plesova.

(turnira) kulture sportskog plesa iako se većina prakse događa negdje drugdje, najčešće u prostorima u kojima se trenira i priprema za ta natjecanja (Marion 2006:59-60). Upravo treniranje, odnosno, usvajanje plesne tehnike i pripremanje za vrlo kratka prezentiranja dugotrajno stjecanih vještina, predstavlja *outsajderima* osobito zatvoreno područje praksi standardiziranih oblika. Plesači *insajderi*, s obzirom na vremenske omjere trajanja priprema za natjecanje i samo natjecanje, vlastite identitete vežu podjednako uz oba područja svoga djelovanja.

### **Plesni konteksti**

Da bi postali sportski, plesovi su izdvojeni iz originalnih konteksta te ciljano prerađeni (u koracima i tehničkoj izvedbi) i umetnuti u sasvim nove, iako uvijek podjednake, standardizirane kontekste. Pritom, dekontekstualizacija je dovela do transformacije. Rowe (2008:32) na primjeru havajskog plesa *hule* tumači da se ples ne mijenja u svojoj osnovi ukoliko se nije promijenila neka fundamentalna dinamika u kulturnim promjenama. *Hula* se mijenja da bi se približila suvremenom gledatelju, izvođaču i učitelju te ispunila njihova suvremena očekivanja (usp. *ibid.*:40). Početkom 20. stoljeća, u sasvim drugačijim kulturnim uvjetima i ondašnjim zahtjevima engleskih viših društvenih slojeva, neki su tada društveni, narodni ili nacionalni plesovi iz Južne Amerike (usp. Malnig 2001) transformirani u novi oblik. Plesni je oblik podlegao promjeni s obzirom na ljude, njihova očekivanja i ukuse.

Plesni oblici mogu se, dakle, prenositi iz jednog društvenog i/ili kulturnog konteksta u drugi. Pritom, usvojeni u novim sredinama, često se smatraju imitacijama (usp. Wieschiolek 2003:116). Međutim, usvajanjem standardiziranog oblika realiziraju se na globalnoj razini<sup>10</sup> prenoseći pritom i tradicijske elemente kao svoja ishodišta. Njihov se prijenos ne može smatrati

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<sup>10</sup> Standardizirani oblik, prepoznatljiv globalno unutar zajednice sportskoga plesa te izrazita mobilnost članova sportske plesne zajednice, uvjetuje globalnu razinu sportskoga plesa. Članovi su prisiljeni na mobilnost s obzirom na nestatičan sustav razmjene plesnoga znanja te natjecanja koja se održavaju posvuda u svijetu.

imitacijom nego transformacijom ili adaptacijom u nove, ali sada standardizirane kontekste koji više ne ovise o (ishodišnoj niti kojoj drugoj) geografskoj lokaciji.

“Čin rekonstrukcije i premještanja plesova u nove prostore predstavljanja, čin je izmišljanja novog oblika ekspresije” (Nor 2002:39) ili nove forme, kao i čin postavljanja plesova u novim i drugačijim vremenima i njihovim okvirima (kontekstima).

Improvizirani oblici često postaju kodificirani kako bi se lakše prenosili preko klasnih (Desmond 1997:34) i drugih različitosti. Desmond (1997) raspravlja o plesu kao izvedbi kulturnog identiteta i promjenjivim značenjima uključenima u transmisiju plesnih stilova iz jedne grupe u drugu. Transportirana se značenja leksika pokreta u zajednicu koja ih usvaja mijenjaju. Prilikom transmisije plesnih ili drugih oblika, važna je reinskripcija u novo okruženje, novo društvo i društveni kontekst, a ne samo put te transmisije. Migracijom plesnog oblika preko društvenih granica, osim značenja mijenja se i sam plesni oblik. Ples zadržava tragove svoje izvornosti, sada podešen i premodeliran kroz promjene u stilu kretanja i kroz izvedbe različitih plesača u različitim kontekstima (usp. Desmond 1997:34-37). Tijelo koje preuzima novi oblik preuzima i njegov diskurs, poruku koja se najvjerojatnije mijenja u novome okruženju (djelomično ili u potpunosti).

McMains (2001/2002:63) drži da je “pročišćavanje” latinskih plesova za njihovo uključivanje u latinsko-američku skupinu sportskih plesova zahtijevalo prelazak klasne i rasne granice. Plesni oblici koji potječu iz nižih klasnih društvenih struktura ili nedominantne populacije često predstavljaju put “mobilnosti naviše” u kojima su plesovi “pročišćeni”, prerađeni, “ulašteni” i često deseksualizirani (Desmond 1997:34).<sup>11</sup>

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<sup>11</sup> Proces može biti i obrnut poput, primjerice, suvremenih pojavljivanja “autentičnih” latinskih plesnih tržišta. Rapidno rastuća globalna salsa zajednica leži upravo na hiperseksualiziranim stereotipima latinskoga plesa.

U tome su smislu sportski plesovi u jednoj mjeri “bijeg u elitnost”, u “bolje”, “čišće”, “ispravnije”, “univerzalnije”, odnosno prihvatljivije. Njihova je standardizacija u nekoj mjeri i težnja k umjetnosti, drugačijem i “ljepšem”, odnosno nametanje zamišljene plesne estetike. Mogu se promatrati i kao hibridi društvenih stavova i njihova načina prihvaćanja i/ili adaptiranja.

Novonastali konteksti u kojima se prakticiraju sportski plesovi ne označuju nužno neko fiksno geografsko područje. Naprotiv, u slučaju sportskih plesova konteksti njihovih izvedbi su kontrolirani, prepoznatljivi i geografski nedosljedni, odnosno nepresudni za prepoznavanje samog oblika.

Česte su tvrdnje u istraživanjima plesa da je potrebno poznavanje kulturnog okruženja kako bi se razumio pojedini plesni oblik (usp. npr. Polhemus 1993:9; Spencer 1985:38), s obzirom na to da je ples fenomen ovisan o prostoru i vremenu u kojem egzistira. Kontekst je uvijek značajan i pridonijet će razumijevanju plesa (usp. npr. Zebec 2006:167), iako se u lijepoj plesnoj izvedbi može uživati (i) bez (“prirodnog”) konteksta. Međutim, scenski i standardizirani plesni oblici ne mogu se ubrajati u oblike ovisne o (širim) kontekstima njihova prezentiranja. Oni svoje kontekste najčešće “nose” sa sobom. Sportski će se plesači natjecati u uvijek podjednakim i prepoznatljivim kontekstima (od prilagođenog prostora natjecanja do kompletne standardizirane procedure cjelokupnog natjecanja).

## 2.1. Translation of the Source Text I

### Paradoxes of Dancesport

With the migration of dance forms, styles and traditions caught into the global cultural stream, dances and dance forms from different countries with radically different histories and physical practices as well as invented new forms of expression are united under the name of dancesport.

Dancesport is internationally called *ballroom*<sup>1</sup> or *international* dances and it denotes *English style of competitive dancing*<sup>2</sup>. International or English style is divided into Latin (*samba, cha cha cha, rumba, paso doble, jive*) and Standard (*waltz, tango, Viennese waltz, slowfox (or foxtrot) and quickstep*) dances<sup>3</sup>. In this text I will use the syntagma “dancesport“ to indicate competitive dances under the auspices of the Croatian Dancesport Federation (CDFS) and worldwide the International DanceSport Federation (IDSF).<sup>4</sup>

Each dance from a group of dancesport coexists as a social dance too. They differ in specialized knowledge, variety of performance and belonging to the community. The difference

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<sup>1</sup> In the area of Anglo-Saxon languages, the term ballroom today unites and covers areas of a somewhat formalized kind of social style of partner dancing and sport competitive dances. In the English translation *ballroom* is a dance hall. The word was most likely derived from the term which denoted a dance venue. The translation of ballroom dances as *dvoranski plesovi* is not a popularly accepted term in Croatian dance schools, neither is in the everyday speech. Therefore, later in the text I will mostly omit the adjective *dvoranski* because the stylized dances in pairs are marked by social interaction rather than the space of their performance, which the term *dvoranski* could refer to.

<sup>2</sup> There is also an American style (American style of competitive ballroom dancing). The American style is divided into Rhythm (*cha cha cha, rumba, swing, bolero and mambo*) and Smooth (*waltz, tango, foxtrot and Viennese waltz*) dances. It is the most frequent and most distinguished distinction within the international ballroom dancing circles. Some countries have additional divisions in which dances are both social and competitive. The American division corresponds to the European, that is the English style of dancesport. The basic differences lie in the details of technical performance and the ways of performance.

<sup>3</sup> The binary division of dancesport carries the origin in its name in which the “Latin” is the deviation of the Western Standard. Standard dances are of Western origin and Latin trace their origins to Latin America (McMains 2001/2002: 56).

The exception to this general division is tango, which is rooted in the Argentinian area and belongs to the five Standard dances. Another exception is jive, which is the derivation of the American swing and belongs to the group of Latin dances. Such categorizations arise from the historical moment when dances gained popularity in Europe. Tango had already been popular in England when the Standard group of dances was defined in the 1920s. The Latin group of dances was added to dancesport a few decades later (cf. *ibid.* 67, footnote 6).

<sup>4</sup> International DanceSport Federation (IDSF) is the official governing body for world amateur competitions in dancesport.

lies in in the level of engagement and involvement. When social dances cease to be just recreational and become part of the daily life of dance competitors, they become dancesport. The social dances mentioned in the text will mark the dances taught in Zagreb dance schools and those that preceded and were the foundation for the standardized dancesport type.

Dances that have been standardized into dancesport are of different origin, different rhythm, pace and aesthetics and come from countries with different histories of physical practice. Today, through transformation and mobility, the group of ballroom dances is the bearer of a different meaning and is part of an extremely closed dance community.

The beginning of the process of standardization of social dances into dancesport as we recognize today took place at the beginning of the 20<sup>th</sup> century in Great Britain. After ever more intense debates among the English dance teachers, the standardization of social dances and the production of the “right steps” was proposed in order to suppress “the spread of improper dance and increased liberalism on the dance floor” (Cresswell 2006: 60). “Strange” and inadequate dance steps and dances were linked to the American and African American culture. The *Imperial Society of Teachers of Dancing*<sup>5</sup> was at the centre of the debate on dance and its alleged development and degeneration. It was founded in 1904 with the aim of creating a uniform teaching method and supporting higher education of dance teachers. In 1924, a branch of ISTD dedicated to dancesport was organized. Before long, a *syllabus* for social dances was set, which included music knowledge, body design and dance types. New dance rules were published in the publication *Dance Journal*. An alphabetical list of technical terms used in ballroom dancing was published, and the *Dance Journal* started issuing handy instruction cards for all approved dances. The codification of the English style of ballroom dancing was a nearly ten-year project.<sup>6</sup>

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<sup>5</sup> Later in the text ISTD.

<sup>6</sup> As the ISTD ballroom dance codex emerged in opposition to the African American dance and in fact transformed American dance forms, so the soon precise pace found itself in opposition to the imprecise and improvised rhythms such as the already highly popular jazz music and its characteristic improvisation (Cresswell 2006: 70).

It is interesting that the first dances ISTD recognized as acceptable, like, for example, waltz or foxtrot, were originally identified in the English society as undesirable, dangerous and unacceptable (Crosswell 2006: 70). The extremely criticized waltz, a dance popularized during the 19<sup>th</sup> century, is an example of a popular and socially accepted dance, which was from the beginning criticized in almost every context in which it appeared (cf. Niemčić 2005).

During the decades ISTD members met on the congresses and prescribed the codification of social dances in Britain and further. The development of the proper or “correct” steps, the elimination of the unnecessary ones, the production of the acceptable terminology, handy dance cards, the production of *syllabus* for teachers, the setting of criteria and the establishment of methods of producing a precise pace were part of the process aimed at creating the foundations of social dance in Great Britain, and later dancesport in today’s form.

Bearing the same name and basic steps, the variety of performance and the way of presentation contained in the dance technique of dancesport, its ritual representation and the tasks of the dancesport community set social dances and dancesport apart and vice versa. Even when it comes to the same dance, the same rhythm and the same steps, its performance is noticeably and significantly different.

For instance, when performing samba<sup>7</sup> in Brazil outside of the dancesport community, the dancers do not apply the standardized rules of ballroom samba, nor does the ballroom dancing technique apply to dancing the widespread waltz. The performance of the traditional waltz will generally not associate with its ballroom performance, even though the two (Viennese and English) waltzes are part of the Standard group. Also, Bosse (2008: 45) noted that the two styles of tango (performed by the dancers of social dance and dancesport) are

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<sup>7</sup> Samba is a national dance in Brazil, although it is internationally popular as a social dance.



remote enough from Argentine roots to be fully considered as other dance/dances. They employ different movements, rhythm and musical accompaniment.

The codified dance types today exceed the boundaries of their creation precisely because of the recognizability brought to them by standardization. Simultaneously, the dances selected for competitive performance are standardized to such an extent that they have become inaccessible to a wider population. Each of the ten international dancesport dances is equipped with its own internationally applicable rules and technique that enables evaluation and competition.

Besides the dance technique and music rhythm, the whole procedure of the competition is standardized, ritualized and recognizable only to the *insiders*.<sup>8</sup> It has its “own language”, terminology and its use unknown to the *outsider*. Only the members of the dance community will be able to recognize and follow the procedure for ritual warming, dancing, stage entrance, dress code, scoring, procedure for eliminating dance partners, winner announcement, etc.<sup>9</sup>

Stage competition is the ultimate goal of every dancer and the dance community as well as the place of the final presentation of the acquired skills (cf. Katarinčić, Niemčić, Zebec 2009: 98-104). Each dance gathering place is different, but recognizable and ritual performances inside of which creativity is developing simultaneously are performative and possess a high degree of formality. A lack of the ritual content makes it incomprehensible to an *outsider*. Marion points out the centre of the competition (tournament) of the dancesport culture, although

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<sup>8</sup> The position of an insider/outsider is commonly referred to the positions of investigated/investigators in scientific disciplines such as ethnology and anthropology, though with the possibility of different combinations. Here, insiderism is associated with the position of the dancesport community members, and outsiderism as the position of those outside of that community, regardless of them being investigators or dancers (of some other dance type).

<sup>9</sup> There are established rules and regulations on the conditions for joining a dancesport community and participating in its activities. Dancesport couples are members of the dancesport clubs through which they acquire the right to participate in dance competitions in three disciplines: Standard, Latin and a combination of 10 dancesport dances.

most practises happen somewhere else, most often in training and preparation venues (Marion 2006: 59-60). Precisely training, that is, the acquisition of the dance techniques and the preparation for very short presentations of the long-acquired skills, represents a particularly closed area of practice of standardized forms to the *outsiders*. The dancers *insiders*, given the time constraints of the preparation for the competition and the competition alone, attach their own identities to both areas of their activity equally.

### **Dance Contexts**

To become sport, dances are separated from the original context and are specifically refined (in the steps and technical performance) and inserted into completely new, albeit always uniform, standardized contexts. At the same time, deconstruction has led to transformation. Rowe (2008: 32) on the example of the Hawaiian dance *hula* explains that a dance does not change fundamentally unless some fundamental dynamics in cultural changes has changed. *Hula* is changing to become more familiar to a contemporary viewer, performer and a teacher, and fulfil their contemporary expectations (cf. *ibid.* 40). At the beginning of the 20<sup>th</sup> century, in completely different cultural contexts and demands of the English higher social class at that time, some of then social, folk or national dances from South America (cf. Malnig 2001) were transformed into a new form. The dance form succumbed to change with regards to people, their expectations and tastes.

Dance forms can thus be transmitted from one social and/or cultural context to another. At the same time, adopted in new environments, they are often considered imitations (cf. Wieschiolek 2003: 116). However, by adopting a standardized form, they are realized globally<sup>10</sup>, thus transmitting the traditional elements as their starting point. Their transfer can

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<sup>10</sup> The standardized form, globally recognizable within the dancesport community and the outstanding mobility of the dancesport community members, sets the global level of dancesport. The members are forced to mobility regarding the unstatic system of the dance knowledge exchange and competitions which are held everywhere in the world.

not be regarded as imitation, but as transformation or adaptation into new, but now standardized contexts that are no longer dependent on (original or any other) geographic location.

"The act of reconstructing and moving dances into new spaces of representation, is the act of inventing a new form of expression" (Nor 2002: 39) or new forms, as well as the act of placing dances in new and different times and their frames (contexts).

Improvised forms often become codified to be transmitted more easily through class (Desmond 1997: 34) and other differences. Desmond (1997) discusses dance as a performance of cultural identity and shifting meanings involved in the transmission of dance styles from one group to another. Transported meanings of the lexicon of movement change in the community that adopts them. Upon transmitting dance or other forms, reinscription into the new environment, the new society and the social context is important, not only the way of transmission. With the migration of the dance forms beyond the social boundaries, apart from the meaning, the dance form itself changes. The dance retains the traces of its originality, now adjusted and remodelled through changes in the style of movement and through the performances of different dancers in different contexts (cf. Desmond 1997: 34-37). The body taking over the new form also takes over its discourse, a message that is most likely to change in a new environment (partially or completely).

McMains (2001/2002: 63) argues that the "purification" of Latin dances for their inclusion in the Latin group of dancesport demanded the transition of class and racial boundaries. Dance forms originating from lower class social structures or nondominant

population often represent the path of "upward mobility" in which dances are "purified", reformed, "polished" and often desexualised (Desmond 1997: 34).<sup>11</sup>

In this sense, dancesport is to some extent an "escape to elitism", to "better", "cleaner", "more correct," "more universal," that is more acceptable. Its standardization is to some extent an aspiration to art, different and "more beautiful", that is the imposition of imaginative dance aesthetics. Dancesport dances can also be seen as hybrids of social attitudes and their way of acceptance and/or adaptation.

The newly-created contexts in which dancesport is practiced do not necessarily mark a fixed geographic area. Just the contrary, in the case of dancesport, the contexts of its performance are controlled, recognizable and geographically inconsistent, that is not crucial for the recognition of the form itself.

It is often claimed in dance research that the knowledge of the cultural environment is necessary to understand a particular dance form (cf. e.g. Polhemus 1993: 9; Spencer 1985: 38), since dance phenomenon is dependent on the space and the time in which exists. The context is always important, and it will contribute to the understanding of the dance (cf. e.g. Zebec 2006: 167), although one can enjoy a nice dance performance without the ("natural") context. However, stage and standardized dance forms cannot be included in the forms dependant on the (wider) contexts of their presentation. They most often "carry" their contexts with themselves. Athletes in dancesport will always compete in equal and recognizable contexts (from the custom competition space to the complete standardized procedure of the entire competition).

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<sup>11</sup> The process can be reversed, such as, for example, contemporary appearances of "authentic" Latin dance markets. The rapidly growing global salsa community lies precisely on the hypersexualized stereotypes of Latin dance.

## 2.2. Commentary and Analysis

### TEXT I: Paradoxes of Dancesport

**1. genre:** an extract from an article from a peer-reviewed journal

**2. source:** This is an extract from an article taken from a peer-reviewed journal of Croatian Ethnological Society titled *Etnološka tribina* (Ethnological Forum). It was published in 2012 by the Croatian Ethnological Society. The co-publisher of the journal is the Department of Ethnology and Cultural Anthropology of Faculty of Humanities and Social Sciences, University in Zagreb.

**3. audience:** The text is intended to be read by the educated audience, especially those readers who are familiar with dancesport or would like to get a deeper insight into the topic of dance. Since the article is from a journal of Croatian Ethnological Society, it can be aimed at students or people who work in the field of ethnology and cultural anthropology.

**4. purpose of writing:** The purpose of this article is to clarify the term dancesport and its divisions. The text also offers a view into the history of social dances and dancesport. The main purpose is to provide a perspective on to how social dances and dancesport merge and to what extent they differ from one another.

**5. authenticity:** Given the fact that the text is taken from a scientific journal of Croatian Ethnological Society, it can be considered authentic.

**6. style:** The style of the text is informative. It contains some technical terminology from the field of dance. The content is delivered directly, clearly and unambiguously.

**7. level of formality:** High level of formality.

**8. layout:** This extract is taken from an article *Paradoxes of Dancesport*. The extract is divided into two parts. The first part consists of eleven paragraphs and the second part called *Dance*

*Contexts* consists of eight paragraphs. All the headings are in bold type. The paragraphs differ in length and there is indentation of the first lines of most paragraphs. The extract contains eleven footnotes.

**9. content:** The first part of the extract provides one with explanations and classifications of the basic terms connected to dance. Also, it gives an insight into the history and the characteristics of social dance and dancesport as well as their differences. The second part of the extract concentrates on the dance contexts and the cultural and social identity of dances.

**10. cohesion:** Lexical cohesion is created by the repetition of the key words such as *dancesport, Latin, Standard, standardization, social dance, performance, context, community*.

**11. sentence patterns:** The sentences in the extract are quite long and a lot of them contain more clauses. This makes them formal and difficult to understand by the general audience. The sentences contain a lot of terms and institutions related to dance. When the author gives insight into the history of dance, she uses past simple active and passive and when she provides us with some general information, she uses present simple active or passive and present continuous active and passive.

**12. terminology of the subject:** The terminology in the text contains the terms from the field of dance and sport.

### 2.3. Workflow:

The first issue that we shall look upon is the one regarding the term *sportski plesovi*. At first, I opted for the equivalent *sport dances*. However, when I searched the word online, I came across the term *dancesport*. Since the term is employed in the international governing body of dancesport, the World DanceSport Federation, I settled for the term *dancesport* throughout this translation. I have checked this usage with the athletes in dancesport, too.

Another issue that I have encountered at the beginning of the text is the expression *globalna kulturna bujica*. If translated too literally as *global cultural current*, it would sound odd. Hence, I undertook the difficult task of finding the right equivalent for the source language expression in the target language without compromising the meaning. The equivalent I deemed to be the closest in meaning is *global cultural stream* because a stream denotes “to move in a continuous flow in the same direction“ (Longman Dictionary of Contemporary English, 2009). When addressing the issue of expressions, another expression I had difficulty with is *pod okriljem*. I found various equivalents for this expression and they are *under cover of*, *under the guise of*, *under the patronage of* and *under the auspices of*. Although all of these expressions are synonyms, I opted for *under the auspices of*, which means “with the help and support of a particular organization or person“, while *under the guise of* denotes “the way someone or something appears to be“, *under the patronage of* means “a system by which someone in a powerful position gives people help or important jobs in return for their support“ and *under the cover of* denotes “pretending to be someone else in order to do something secretly“ (Longman Dictionary of Contemporary English, 2009).

Another quite specific expression I came across is *ishodišna geografska lokacija*, which is employed in the sentence: ”Njihov se prijenos ne može smatrati imitacijom nego transformacijom ili adaptacijom u nove, ali sada standardizirane kontekste koji više ne ovise o

(ishodišnoj niti kojoj drugoj) geografskoj lokaciji.“ I was wondering whether to translate it as *a starting geographic location* or *a source geographic location*, but at the end I decided for *an original geographic location* because original refers to “existing or happening first, before other people or things“ (Longman Dictionary of Contemporary English, 2009). I have found a similar example to the one stated above and that is *The land was returned to the original owner*. Also, it is important to stress once more that some terms and expressions do not accept literal translations and that one should search for the right equivalent used in the target language. For example, when translating *sportska samba*, I automatically translated it as *sport samba*, until I decided to check the existence of the term and found out that I should replace it with *ballroom samba*.

Furthermore, there are differences in the conventions regarding capitalization between the English language and the Croatian language. To illustrate this issue, when translating *latino-američki i standardni plesovi*, I have found the equivalents of *Latin and Standard dances*. We can see that the same term is not capitalized in Croatian, while it is capitalized in English. It should be noted that the translations of the organizations such as Croatian DanceSport Federation and International DanceSport Federation are official translations found on their webpages.

When dealing with citations, I came across some abbreviations which I needed to search the meaning of. The first one is *usp.*, which means *usporedi*. The English equivalent is *cf.*, which comes from the Latin word *conferre* and means *bring together*. It is used in writing in order to point the reader to other material related to the topic being discussed. Another abbreviation is *ibid.*, which comes from the Latin word *ibidem* and means *in the same place*. It is used in formal writing to mean from the same book, writer or article as the one that has just been mentioned (Longman Dictionary of Contemporary English, 2009). It is used both in



Croatian and English language as *ibid.* Furthermore, the Croatian *npr.* is *e.g.* in English, which means *for example*.

Speaking of syntactic issues, let us look at the following sentence: "Neke države imaju dodatne podjele koje se također plešu i kao društveni plesovi i kao natjecateljski." If translated literally, it would imply that the divisions are danced as both social and competitive dances, which I would deem as an ill-constructed sentence so I decided to render the sentence as: "Some countries have additional divisions in which dances are both social and competitive." I attempted to make it clear that the dances are performed both as social and competitive and not the divisions.

Let us tackle the issue concerning grammar. When rendering the sentence: "Natjecanje na sceni konačni je cilj svakog plesača,.." I had difficulty deciding whether to use *each dancer* or *every dancer*. After having conducted a research, I have found in the dictionary that when one's aim is to stress each individual member of a group, we use *each* and when one wishes to stress all the members of the complete group, that is three or more people, we use *every*. Hence, I opted for *every dancer*.

When dealing with time adverbials, one should make a clear difference between what is a time adverbial and what words are used just for emphasis. To illustrate this, let us have a look at the following example: "Upravo treniranje, odnosno usvajanje plesne tehnike i pripremanje za vrlo kratka prezentiranja dugotrajno stjecanih vještina, predstavlja *autsajderima* osobito zatvoreno područje praksi standardiziranih oblika." In this example, if translated as a time adverbial, *upravo* would be translated as *just* or *right*, but its use in this sentence is to emphasize, so I translated it as *precisely*.

To conclude, it is important to note that the author used long sentences in the article which contain more clauses. As a result, I often had to change the word order so the meaning would sound natural in the Croatian language.

### 3. Source Text II

#### ČOKOLADA – ZA SLADI POČETAK ŠKOLSKE GODINE

Helena Car, Zagreb

##### Slatki uvod

Ne znam nikoga tko ne voli čokoladu. Volimo je jer je ukusna, ali i hranjiva. No, što još znamo o njoj?

Osnovni sastojak čokolade je zrno kakaa koje se nalazi u plodu biljke kakaovac. Botaničko ime biljke kakaovca jest *Theobroma cacao*. Uzgoj stabala kakaa moguć je samo u tropskim krajevima, 10-20 stupnjeva sjeverno i južno od ekvatora, koji čine tzv. pojas kakaovca. Ova zimzelena stabla rastu do visine od 12 m, a potrebno im je pet godina da daju plodove. Plod raste izravno na deblu i na starijim granama, elipsoidnog je oblika s deset “rebara”, težine od 200 do 800 grama i dužine oko 30 cm. Jedno stablo prosječno daje 30 plodova s 20-40 zrna kakaa. Sjemenke služe za dobivanje čokolade, kakaa i kakao maslaca pa stablo nosi naziv i *čokoladno drvo*.

##### Podrijetlo čokolade

Čokolada se prvi put spominje u civilizacijama Indijanaca, Maja i Asteka, koji su je nazivali “hranom bogova”. Riječ “čokolada” potječe od astečke riječi XOCOLATL, što znači “gorka voda”. Naime, od zrna kakaovca koje su uzgajali na plantažama još u 6. stoljeću, Asteci su pripremali gusti, crveno obojeni napitak začinjjen chilli papričicama. Prema astečkoj kulturi, u čokoladnom napitku smjeli su uživati samo ratnici i plemići. Prema legendi, astečki vladar Montezuma pio je 50 zlatnih čaša tople čokolade svaki dan. Zrna kakaa Asteci su koristili i kao sredstvo plaćanja. Pri posjetu dvoru astečkog cara Montezume poznati španjolski pomorac H. Cortez susreo se s čokoladom te je 1519. godine donio zrna kakaovca u Španjolsku.

Zahvaljujući njemu, čokolada je stigla u Europu. Za usporedbu, u SAD je donesena tek 1765. godine. Kako je Europljanima čokolada bila pregorka, počeli su joj dodavati šećer, cimet i med. Brzo je osvojila Španjolsku, Italiju i Francusku gdje je bila smatrana luksuzom i rezervirana za plemiće i bogataše. U drugoj polovini 17. stoljeća postavljeno je pitanje je li čokolada hrana ili piće. Odgovor je dala Crkva koja je čokoladu usporedila s vinom, pićem koje također ima hranjivu vrijednost, i definirala čokoladu kao piće za žene. Tek je od 18. stoljeća čokolada postala dostupna svima u Europi, i to u različitim oblicima i s različitim dodatcima.

### **Proizvodnja čokolade**

Za dobivanje čokolade, zrela zrna kakaovca fermentiraju stajanjem u drvenim sanducima, pokrivena bananinim lišćem. Nakon sušenja na suncu zrna se prže, ljušti im se ljuska i melju se uz blago povišenu temperaturu kako bi se dobio kakao liker, čokoladna tekućinu koja sadrži kakao maslac i suhu tvar. Nakon odvajanja kakao maslaca, suha tvar daljnjim mljevenjem daje kakao prah. Kakao prah najčešće je tretiran natrijevim karbonatom kako bi imao tamniju boju i intenzivniji okus. Kako bi se dobila čokolada, čokoladni se liker miješa s kakao maslacem, šećerom, emulgatorima te poboljšivačima okusa. Iz dobivene tekuće čokolade uklanja se voda pa čokolada postaje čvrsta, a glatkoću i punoću okusa daje joj dodani kakao maslac. Gotovo 800 zrna potrebno je za dobivanje kilograma čokoladnog maslaca.

### **Čokoladna vremenska linija**

1657. Otvorena je prva prodavaonica tekuće čokolade, tzv. "Kuća čokolade" u Engleskoj.

1828. **Conrad J. Van Houten** u Danskoj je napravio prvi kruti slatkiš od čokolade. Koristeći hidrauličku prešu koju je osmislio, zgnječio je zrna kaka da bi dobio kakao maslac koji je zatim pomiješao s kakao prahom i šećerom.

1842. Cadbury's Chocolate Company u Engleskoj oblikuje prvu čokoladicu.

1875. Švicarac **Daniel Peter** pronašao je savršen omjer čokolade i kondenziranog mlijeka i stvorio prvu mliječnu čokoladu, a izum kasnije prodao susjedu **Henriju Nestleu**, osnivaču poznate tvrtke čije slastice i danas kupujemo.

1894. **Milton Hershey** u proizvodnju karamele dodaje i čokoladu te tako nastaje prva čokolada s karamelom.

1897. Prvi put spomenuti su kolači s čokoladom, popularni brownies.

1930. **Franklin Mars** izumio je Snickers čokoladicu.

1940. Kompanija Mars izumila je bombone M&M za vojnike u Drugom svjetskom ratu.

### **Sastav čokolade**

Čokolada sadrži bjelančevine (10 %), masti (27 %), ugljikohidrate (54 %), vitamine B skupine, vitamin E i beta karoten, kao i važne minerale. Osim toga, čokolada sadrži i triptofan, aminokiselinu iz koje nastaje serotonin, poznatiji kao “hormon sreće”. Čokolada sadrži anandamid - prirodni opijat, kofein i teobromin koji djeluje slično kao kofein, feniletilamin - tvar koja stimulira reakcije u tijelu koje su iste kao kada se osoba zaljubi, te visoke količine antioksidansa koji štite stanice našeg organizma.

Danas postoji velik broj različitih vrsta čokolade, no i dalje razlikujemo dvije osnovne vrste. To su tamna i mliječna čokolada. Za razliku od tamne čokolade koja u 100 g sadrži kakao (48 g) kakao maslac (4 g) i šećer (48 g), 100 g mliječne čokolade sadrži kakao (12 g), kakao maslac (18 g), mlijeko u prahu (22 g) i šećer (48 g). Bijela čokolada ne sadrži kakao nego samo kakao maslac (28 g u 100 g čokolade), te po tome i nije čokolada. Ostatak bijele čokolade čine mlijeko u prahu i šećer. Ukoliko ne sadrži niti kakao maslac, radi se o slatkom proizvodu od šećera, mlijeka, biljnog ulja i umjetne arome čokolade. Bijelu čokoladu često kupuju ljudi osjetljivi na kofein. Naime, budući da je kofein prirodni sastojak zrna kaka, svaka čokolada

osim bijele sadrži malo ovog stimulansa. Uspoređujući količinu kofeina, možemo istaknuti da šalica skuhane kave sadrži od 100 do 150 mg kofeina, 12.420 mg kofeina nalazimo u jednoj čajnoj žličici (7.38g) kakao praha, dok 57.120 mg kofeina nalazimo u unci (1 unca = 31.1035 g) tamne i 7.3806 mg u unci mliječne čokolade. Kalorijski gledano, 100 g čokolade s više od 50 posto kakaa sadrži 560 kalorija, a 100 grama mliječne čokolade 550 kalorija.

### **Vjerojatno niste znali**

Prema nedavno provedenim istraživanjima, za čokoladom u većoj mjeri žude žene nego muškarci, a jedna osoba tijekom života pojede prosječno 10 000 ploča čokolade. Čokolada je važna i neizostavna namirnica na svemirskim putovanjima američkih i ruskih posada. Najveći proizvođač čokolade na svijetu nije švicarski Nestle nego američki Mars iza kojeg se nalazi Nestle kao drugi najveći proizvođač, a samo u Americi svake se godine proizvede oko 3.5 milijardi kilograma čokolade. Prema potrošnji čokolade u svijetu (po stanovniku i po kilogramu) za 2003. godinu, najviše čokolade jedu Švicarci (9.6 kg), što je gotovo dvostruko više od Amerikanaca koji pojedu 5.4 kg godišnje. Za proizvodnju čokolade trenutno se koristi 40 posto svjetske količine badema i 20 posto kikirikija.

Temperatura taljenja kakao maslaca malo je ispod temperature ljudskog tijela, što je i razlog zašto se doslovno topi u ustima.

Teobromine iz čokolade stimulira rad srca i živčanog sustava, za pse je otrovan te zato psima ne treba davati čokoladu. Za papige su sastojci čokolade i avokada toksični.

### **Čokolada kao lijek**

Mnogi rukopisi još iz 16. stoljeća svjedoče o korištenju čokolade i kakaa u medicinske svrhe. Bili su korišteni za uklanjanje nedostatka apetita, anemije, temperature, mentalnog umora, gihta, pa čak i bubrežnih kamenaca. Moderna znanost danas na temelju kemijskog sastava čokolade potvrđuje njeno pozitivno djelovanje na zdravlje.

Konsumiranje manjih količina čokolade utječe na kardiovaskularni sustav povećanjem broja krvnih stanica i snižavanjem krvnoga tlaka. Čokolada podiže raspoloženje, potiče koncentraciju i jača intelektualne i psihičke sposobnosti. Ipak, u slučaju pretjeranog unošenja i nekontroliranog konzumiranja, čokolada na organizam može djelovati sasvim suprotno.

Čokoladu optužuju da značajno pridonosi povećanom broju gojaznih osoba. Ona jest kalorična, s mnogo šećera i masnoće, no različita su istraživanja pokazala da najveći broj pretilih osoba ne jede čokoladu. Još jedna nepravedna optužba na račun čokolade jest da čokolada potiče akne. Istraživanja na sveučilištu Pennsylvania i The U. S. Naval Academy pokazala su da svakodnevni unos čokolade nema učinka na nastajanje akni.

Kada bi nas (učitelje i učenike) pitali, čokolada bi vrlo brzo mogla naći i primjenu u školi. Zahvaljujući oblikovanju u ploče idealna je za učenje razlomaka. Ah, kada bi čokolada postala uobičajeni materijal za učenje matematike, svi bi je učili s velikom radošću, lako se koncentrirali i tražili još.

### **Slatke pitalice:**

1. Koliko je plodova kakaovca potrebno obrati za dobivanje 1 kg bijele čokolade?
2. Cijena tamne čokolade iznosi 19.99 kn, dok mliječna čokolada stoji 6.45 kn. Uzimajući u obzir da kvalitetu čokolade određuje udio kakaa koji čokolada sadrži, a želimo pojesti istu količinu kakaa u čokoladi, koja je čokolada skuplja i za koliko?
3. a) Ako jedna ploča čokolade ima 80 g, koliko je godina potrebno jednom Švicarcu da pojede životnu zalihu čokolade jedne prosječne osobe?  
b) Za koliko bi godina istu količinu čokolade pojeo jedan Amerikanac?

**4.** Prema nekim pokazateljima, čovjeku od 70 kg potrebno je dnevno oko 2500 kalorija za održavanje tjelesne mase, uz preporuku da hrana sadrži 55 % ugljikohidrata, 25-30 % masti i 15-20 % bjelančevina. Ako bi svu energiju dobivao isključivo iz mliječne čokolade, koliko bi ploča čokolade od

80 g čovjek od 70 kg trebao dnevno pojesti?

**5. a)** Koliko ploča čokolade od 80 g Amerikanci proizvedu godišnje?

**b)** Koliko bi Amerikanaca bilo potrebno da pojedu cijelu godišnju zalihu proizvedene čokolade?

**6.** Poredaj kavu, kakao prah, tamnu i mliječnu čokoladu na temelju postotka sadržanog kofeina tako da niz započneš s tvari koja sadrži najviše kofeina. Pri rješavanju koristit će ti informacija da šalica kave odgovara 237 g kave.



### 3.1. Translation of the Source Text II

#### CHOCOLATE - FOR A SWEETER BEGINNING OF THE SCHOOL YEAR

Helena Car, Zagreb

##### A Sweet Introduction

I don't know anyone who doesn't like chocolate. We like it because it is tasty, but also nutritious.

But, what do we know about it?

The basic ingredient of chocolate is a cocoa bean which is contained in the fruit of a cocoa tree. The botanical name of the cocoa tree is *Theobroma cacao*. The cultivation of cocoa trees is only possible in tropical areas, in the so-called Cocoa Belt, which extends up to 10-20 degrees north and south of the equator. These evergreen trees grow to a height of 12 m and it takes them five years to bear fruit. The fruit grows directly on the trunk of the tree and on the older branches. It is in the shape of an ellipsoid, with ten “ribs”, weighing 200 to 800 grams with an approximate length of 30 cm. One tree bears 30 fruit on average with 20-40 cocoa beans. The beans are used to make chocolate, cocoa and cocoa butter. Therefore, the cocoa tree is also called the *chocolate tree*.

##### The Origin of Chocolate

Chocolate is first mentioned in the civilizations of the Indians, the Mayans and the Aztecs. They called it “the food of the gods”. The word “chocolate” originates from the Aztec word XOCOLATL, which means “bitter water”. In fact, the Aztecs prepared a dense, red coloured drink spiced with chilli peppers from the cocoa beans grown on plantations in the 6<sup>th</sup> century. According to the Aztec culture, only the warriors and the noblemen were allowed to enjoy the chocolate drink. According to the legend, the Aztec ruler Montezuma drank 50 gold cups of hot chocolate every day. The Aztecs used cocoa beans as a means of payment, too.

During the visit to the court of the Aztec emperor Montezuma, the famous Spanish sailor H.Cortez encountered chocolate and brought cocoa beans back to Spain in 1519. Thanks to him, chocolate arrived in Europe. To compare, chocolate was brought to the USA as late as 1765. As chocolate was too bitter for the Europeans, they began adding sugar, cinnamon and honey to it. It quickly conquered Spain, Italy and France where it was considered a luxury and was reserved only for the noblemen and the wealthy. In the second half of the 17<sup>th</sup> century, there were some doubts about whether chocolate is a food or a beverage. The answer was given by the Church, which compared chocolate with wine, which is also a beverage with nutritional value. It also defined chocolate as a drink for women. It was only in the 18<sup>th</sup> century that chocolate became available to everyone in Europe, in various forms and with various additions.

### **The Making of Chocolate**

To get chocolate, mature cocoa beans are fermented by being stacked in wooden chests and covered with banana leaves. After drying in the sun, the beans are roasted, their husk is peeled off and they are milled with slightly elevated temperature to obtain a cocoa liqueur, a chocolate liquid which contains cocoa butter and dry matter. After extracting cocoa butter, dry matter with further milling obtains cocoa powder. Cocoa powder is most often treated with sodium carbonate to achieve a darker colour and a more intense flavour. To get chocolate, chocolate liqueur is mixed with cocoa butter, sugar, emulsifiers and flavourings. Water is extracted from the resulting liquid, so the chocolate becomes solid. The added cocoa butter gives it smoothness and fullness of flavour. Almost 800 beans are required to get a kilogram of chocolate butter.

### **Chocolate Timeline**

1657 The first liquid chocolate store, the so-called "Chocolate House", opened in England.

1828 **Conrad J. Van Houten** made the first solid chocolate candy in Denmark. Using the hydraulic press he designed, he squashed cocoa beans to get cocoa butter, which he then mixed with cocoa powder and sugar.

1842 Cadbury's Chocolate Company in England designs the first chocolate bar.

1875 **Daniel Peter**, Swiss national, found the perfect ratio of chocolate and condensed milk and created the first milk chocolate. He later sold the invention to his neighbour **Henri Nestle**, the founder of the well-known company the sweets of which we still buy today.

1894 **Milton Hershey** adds chocolate to the production of caramel and in that way creates the first chocolate with caramel.

1897 Chocolate cakes are mentioned for the first time, the popular *brownies*.

1930 **Franklin Mars** invented a Snickers bar.

1940 Mars, Incorporated company invented M&M candies for the soldiers in the Second World War.

### **Chocolate Nutrition Data**

Chocolate contains proteins (10 %), fats (27 %), carbohydrates (54 %), vitamin B, vitamin E and beta carotene, as well as important minerals. Besides that, chocolate also contains tryptophan, an amino acid from which serotonin, commonly known as the “happiness hormone”, is produced. Chocolate contains anandamide, a natural opiate, caffeine and theobromine, which reacts similarly to caffeine, phenylethylamine, a substance that stimulates body reactions in the same way as when a person falls in love, and high levels of antioxidants that protect our body's cells.

There are many different types of chocolates today, but we still recognize the two basic types. They are dark and milk chocolate. Unlike dark chocolate which contains cocoa (48 g),

cocoa butter (4 g) and sugar (48 g) in 100 g, 100 g of milk chocolate contains cocoa (12 g), cocoa butter (18 g), powdered milk (22 g) and sugar (48 g). White chocolate does not contain cocoa, just cocoa butter (28 g in 100 g of chocolate) and thus is not chocolate. The rest of white chocolate comprises milk powder and sugar. Unless it contains cocoa butter, it is a sweet product made of sugar, milk, vegetable oil and artificial chocolate flavour. People who are sensitive to caffeine usually buy white chocolate. In fact, since caffeine is the natural ingredient of a cocoa bean, every chocolate except the white one contains a little bit of this stimulus. Comparing the amount of caffeine, we can point out that a cup of boiled coffee contains 100 to 150 mg of caffeine, 12.420 mg of caffeine can be found in one teaspoon (7.38g) of cocoa powder, while 57.120 mg of caffeine can be found in an ounce (1 ounce = 31.1035 g) of dark and 7.3806 mg in an ounce of milk chocolate. Speaking of calories, 100 g of chocolate with more than 50 per cent of cocoa contains 560 calories, while 100 grams of milk chocolate contains 550 calories.

### **Unfamiliar Facts**

According to the recently conducted research, women crave chocolate to a greater extent than men and one person eats on average 10 000 bars of chocolate in a lifetime. Chocolate is an important and an essential ingredient in space travelling of the US and Russian crews. The greatest chocolate producer in the world is not the Swiss Nestle, but the American Mars, followed by Nestle which takes the second place in chocolate production. Only in America 3,5 billion kilograms of chocolate is produced every year. According to the world chocolate consumption (per capita and per kilogram) for the year 2003, Swiss eat the most chocolate (9,6 kg), almost twice as many as Americans who eat 5,4 kg a year. Chocolate production currently uses 40 per cent of the world's amount of almonds and 20 per cent of peanuts.

Melting temperature of cocoa butter is slightly below the human body temperature, which is why it literally melts in the mouth.

Theobromine from chocolate stimulates heart function and the nervous system. It is poisonous for dogs; therefore dogs should not be given chocolate. Chocolate and avocado ingredients are toxic for parrots.

### **Chocolate as Medicine**

Many manuscripts which date back to the 16<sup>th</sup> century are evidence of chocolate and cocoa usage for medical purposes. They were used to treat the loss of appetite, anaemia, fever, mental fatigue, gout, even kidney stones. Based on the chemical composition of chocolate, contemporary science today confirms its positive impact on health.

Consuming smaller quantities of chocolate affects the cardiovascular system by increasing the number of blood cells and lowering blood pressure. Chocolate is known as a mood booster, it encourages concentration and strengthens intellectual and psychological abilities. However, in case of excessive intake and uncontrolled consumption, chocolate can affect the body in the opposite way.

Chocolate is being attributed with significantly contributing to an increasing number of obese people. It is high in calories, with lots of sugars and fat, but various studies have shown that the majority of obese people do not eat chocolate. Another misassumption about chocolate is that it causes acne. Research on Pennsylvania University and The U.S. Naval Academy has proven that daily input of chocolate has no effect on acne formation.

If we were to be asked (teachers and students) for opinion, chocolate could soon be used at school. Thanks to its plate-shaped design, it is ideal for learning fractions. Ah, if chocolate became a customarily used material for learning math, everyone would study it with great joy, easily concentrate and want to learn more.

### **Sweet Guessing Games:**

1. How many cocoa fruits are needed to get 1 kg of white chocolate?
2. The price of dark chocolate is 19.99 kn, while that of milk chocolate is 6.45 kn. Taking into account that the quality of chocolate determines the share of cocoa in the chocolate, and we want to eat the same amount of cocoa in chocolate, which chocolate is more expensive and for how much?
3. a) If one chocolate bar has 80 g, how many years does it take for a Swiss to eat a lifetime supply of chocolate of an average person?  
  
b) How many years would it take for an American to eat the same amount of chocolate?
4. According to some indicators, a 70-kg man needs 2500 calories daily to maintain body mass, with the recommendation that the food contains 55% of carbohydrates, 25-30% of fats and 15-20% of proteins. If all energy was obtained solely from milk chocolate, how many bars of chocolate (80 g) would a 70-kg man need to eat per day?
5. a) How many bars of chocolate (80g) do Americans produce annually?  
  
b) How many Americans are needed to eat the whole year's supply of produced chocolate?
6. Number coffee, cocoa powder, dark and milk chocolate according to the percentage of caffeine so that you start with the most caffeine containing substance. To help solve, a cup of coffee contains 237 g of coffee.

## 3.2. Commentary and Analysis

### TEXT II: Chocolate – For a Sweeter Beginning of the School Year

**1. genre:** an article published in a journal on the portal for Croatian scientific journals *Hrčak*

**2. source:** This is an article taken from a journal for young mathematicians *Matka*. It was published in 2013 by the Croatian Mathematical Society.

**3. audience:** The text is intended to be read by the general audience because it provides one with some general information on chocolate, that is its origin, history, making, purpose and interesting facts. Since this is a journal for young mathematicians and it contains mathematical tasks, I believe that the text is specifically aimed at students.

**4. purpose of writing:** The purpose of this article is to get one acquainted with chocolate, its origin, nutrition data, history, purposes and interesting facts. Another purpose is to provide mathematical tasks and open the children's minds to mathematics through the subject of chocolate, which is familiar and sweet to all of us.

**5. authenticity:** Since this is an article published in a journal on the portal for Croatian scientific journals *Hrčak*, it can be considered as authentic.

**6. style:** The style of the text is informative; it aims to be clear, direct and unambiguous.

**7. formality:** Medium level of formality.

**8. layout:** This article is taken from a journal for young mathematicians. It is divided into eight parts with the subheadings *A Sweet Introduction*, *The Origin of Chocolate*, *The Making of Chocolate*, *Chocolate Timeline*, *Chocolate Nutrition Data*, *Unfamiliar Facts*, *Chocolate as Medicine* and *Sweet Guessing Games*. Most paragraphs contain indentation of the first lines. All the headings are in bold type. The main heading is followed by the by-line containing the writer's name and the place of publication.

**9. content:** The article provides one with some general information on chocolate, its origin viewed through history and the processes by which it is made. It presents some key historical events in the evolution of chocolate. Besides historical review, it offers an insight into the chocolate nutrition data. Thus, it contains some biology terms. This is followed by some interesting facts about chocolate and its use as a medicine. The article finishes with some guessing games, which are related to mathematics.

**10. cohesion:** Lexical cohesion is created by the repetition of the key words such as *chocolate*, *cocoa bean*, *cocoa tree*, *dark and milk chocolate*, *cocoa powder*, *cocoa butter*, *nutrition data*.

**11. sentence patterns:** The sentences in the article are short and clear. Since the first part of the text provides a history of chocolate, verbs are used in the past simple active and sometimes passive. When the article deals with, for example, chocolate nutrition data or some interesting facts, the author uses verbs in present simple active or passive.

**12. terminology of the subject:** The text contains a few terms from the field of biology and mathematics.



### 3.3. Workflow:

Since this article contains some terminology from the field of botany, I had to search for the right equivalents of *zrno kaka*, *biljka kakaovac* and *ljuska* because word-by-word translations of these words is not adequate. I have found that the *cocoa bean*, which equates with *zrno kaka*, is the seed of *Theobroma cacao*. Instead of translating *biljka kakaovac* as the *cocoa plant*, after having read a book *Cocoa*, I opted for the *cocoa tree* (Wood and Lass, 2008). When it comes to the word *ljuska*, I found various equivalents and they are *shell*, *husk*, *scale*, *crust*, *hull*, *mulch*. In the already mentioned book it states that “the beans have white cotyledons and the pod husk is apparently soft” (Wood and Lass, 2008: 35). Therefore, I chose the term *husk* which best fits the meaning which needs to be conveyed.

Furthermore, when we bring on the topic of collocations, let us first define them. Collocations are words that have a tendency to occur together. All languages abound with words that tend to collocate. It is in the translator's hands to be familiar with the language to know which words go together and carry the same meaning in the target language as they do in the source language and avoid too literal translations. Hence, when translating the collocation *daju plodove*, instead of translating it as *give fruit*, *produce fruit*, I found the collocation *bear fruit*. “If a tree bears fruit, it produces fruit” (Longman Dictionary of Contemporary English, 2009).

When it comes to the translation of the word *drveni sanduci*, I found various equivalents such as *wooden crates*, *wooden chests*, *cases of wood*, *boxes of wood*, *tubs of wood*, *trunks of wood*. Since they are all synonyms, I chose *wooden chests*. Also, when translating *slatkiš od čokolade*, I found the equivalent *chocolate candy*. In the American English *a candy* denotes “a sweet food made from sugar or chocolate” (Longman Dictionary of Contemporary English, 2009), while the British replace *candy* with *sweet*. In the Croatian language *candy* means

*bombon* and *sweet, slatkiš*. This shows us how there are differences in meaning even within the same language, which makes rendering to another language an even more demanding task.

Moving on to the expressions. The subheading *vjerojatno niste znali* if translated as *you probably did not know*, would sound ill-shaped. Instead of employing this too literal translation, I have found the equivalent which better suits this expression and that is *unfamiliar facts*. At first, the subheading *sastav čokolade* did not seem problematic to me. However, upon translating it, I came across different possibilities and I had to search their exact meanings and whether they overlap. It was a choice between *chocolate ingredients*, *chocolate chemistry*, *chocolate structure* and *chocolate nutrition data*. The subheading *chocolate ingredients* suggests sugar, cocoa butter, milk powder, etc. *Chocolate chemistry* talks about chemicals in chocolate like Theobromine and caffeine, while *chocolate structure* stresses the crystalline structure of chocolate chemicals. I opted for *chocolate nutrition data* because it considers energy, vitamins, minerals and calorie information, which is the content of the paragraph.

Moreover, when dealing with expressions, I had trouble translating the expression *kalorijski gledano*. If translated as *if we look at the number of calories*, it would be too long, and I embarked on finding the right expression in English. After having done a research, I came across the expression *speaking of calories*. I had the same problem with the expression *pri rješavanju*. I concluded that the expression *to help solve* is short, clear and unambiguous.

One peculiar expression I came across in the text is often used in mathematical tasks. Let us have a look at the following sentence: “Poredaj kavu, kakao prah, tamnu i mliječnu čokoladu na temelju postotka sadržanog kofeina tako da niz započeneš s tvar koja sadrži najviše kofeina.“ I had to do some research and I have found that it should be translated as: “Number coffee, coco powder, dark and milk chocolate according to the percentage of caffeine so that you start with the most caffeine containing substance.“

Let us turn to some grammar related issues. When I was translating the sentence: “Istraživanja na sveučilištu Pennsylvania i The U.S. Naval Academy pokazala su da svakodnevni unos čokolade nema učinka na nastajanje akni.“, I was not quite clear to me whether I should treat *research* as singular or plural and therefore put *has proven* or *have proven*. After having consulted a dictionary, I found out that *research* is an uncountable noun. Therefore, the right way to translate the sentence would be: “Research on Pennsylvania University and The U.S. Naval Academy has proven that the daily input of chocolate has no effect on acne formation.“

The next issue we shall explore concerns countability. When translating *velik broj različitih vrsta čokolade*, I initially translated it as *many different types of chocolate* as *chocolate* is an uncountable noun. However, when we speak of different types of something, we can put the noun into plural. The same goes, for example, with cheese or fish, so we say *different types of chocolates, cheeses, fishes*. Next, we are to deal with prepositions. When translating *radi se o slatkom proizvodu od šećera, mlijeka, biljnog ulja i umjetne arome čokolade*, I had to think about whether to use *made of* or *made from*. The difference lies in the fact that *made from* is used to describe how something is manufactured and *made of* is similar to *composed of* and it is used to describe the basic qualities or materials of something. To conclude, I opted for *made of* because its meaning applies to the sentence.

Let us conclude this workflow with the use of *most* and *the most*. I translated *najviše čokolade jedu Švicarci* as *Swiss eat the most chocolate*. I was wondering about the use of *most* and *the most* and how important it is for these two to be distinguished. *The most* is used in the superlative form, while *most* is used to talk about quantities and degree. When we talk about collective nouns, let us illustrate this on the example of the sentence *najveći broj pretilih osoba ne jede čokoladu*. This can be translated as *the majority of obese people do not eat chocolate* or *the majority of obese people does not eat chocolate*. The collective noun sometimes takes a

verb in singular and sometimes in plural depending on the context. It takes a singular verb when we view the group of people or things as a unit and it takes a plural form if the group is viewed as a number of individuals. Bearing this in mind, I opted to translate the sentence as *the majority of obese people do not eat chocolate* because these people are eating individually, not as a whole.

## 4. Source Text III

### ŠKOLA KAO KUĆA RADOSTI

#### 1. Uvod

Povijest pedagogije, ali i povijest drugih znanosti koje se bave odgojem i obrazovanjem, gledano od osnutka prvih škola do danas, svjedoče o mijenjanju odnosa prema školi i školovanju u potrazi za što optimalnijim uvjetima za rast i razvoj djece i mladeži. Ta nastojanja moguće je sagledati kroz različita povijesna razdoblja, njegove kulturološke i pedagoške dimenzije, odnosno interakciju različitih fizičkih i organizacijskih te socijalnih struktura odgojno-obrazovnih ustanova (Hargreaves, 1999). Još su Platon i Aristotel raspravljali o ulozi učitelja i metodama poučavanja, a u razdoblju humanizma i renesanse u velikoj se mjeri poticao razvoj ljudskih vrlina, uključujući suosjećajnost, razumijevanje, hrabrost, ponos, rasuđivanje, elokventnost i ljubav prema čestitosti. Naglašena je povezanost čovjeka sa zajednicom i aktivan doprinos njezinom razvoju, ali i potreba da se iz nje izdvoji i prepusti refleksiji i meditaciji. U samom centru humanizma leže ideje o dostojanstvu i individualizmu gdje se posebno ističe kult zdravog i aktivnog čovjeka, što je humanistička pedagogija isticala kroz poznatu izreku: zdrav duh u zdravom tijelu. Pedagogija renesanse okreće se dječjoj aktivnosti, samoradu i intelektualnom razvoju. Od nastave se traži da bude privlačna i zanimljiva, u skladu s interesima i sposobnostima djece. Odbacuje se surova disciplina i tjelesno kažnjavanje, a zagovaraju se poticajne mjere i okruženje za učenje.

Nastojanja da se odgoj i obrazovanje učine djelotvornijim sežu daleko u prošlost. Kvintilijan je promovirao radosnu nastavu, a talijanski pedagog i humanist Feltre još je u 15. stoljeću organizirao školu jednakosti za sve, gdje su poštovanje individualnosti svakog djeteta i bliski odnosi učenika i učitelja bili snažno naglašeni, zasnovani na uzajamnom povjerenju. Njegov pedagoški rad koncentriran je oko škole kao kuće radosti koja teži uravnoteženom i

harmoničnom razvoju djeteta, a poučavanje za njega znači bogaćenje, rast i razvoj (nicanje). U prvi je plan stavljao moralni odgoj i individualne osobine svakog djeteta kako bi im mogao prilagoditi način odgoja i obrazovanja.

Doba humanizma i renesanse, kada se poezija i slikarstvo uzdižu visoko, teže radosnoj nastavi i školi kao kući radosti. U tom razdoblju stvorena su velika književna djela čije su teme i motivi vezani za ljepotu života, uzvišena osjećanja i težnju ka sreći. Paralelno s tim nastojanjima, naglašava se i nastava prema prirodnom razvoju djeteta, razumijevanje, a ne zapamćivanje kao cilj učenja te razvoj samostalnosti, aktivnosti i sposobnosti opažanja (Komensky, Comenius, Locke). Komensky je nastavu organizirao po razredima i po nastavnim predmetima. Zalagao se da djeca u školi uče ono što je čovjeku u životu najkorisnije, a da nastavnik u skladu s tim prilagođava korake, sadržaje, opseg i metode u nastavi. Rousseau je dao velik doprinos poštivanju dječje slobode i integriteta te zagovarao povratak prirodi, oblikovanje odgojno-obrazovne sredine prirodnim sadržajima, odnosno učenju iz života za život. Pestalozzi je tražio harmoničan razvoj djeteta, jedinstvo glave, srca i ruke, a osim aktivnosti djeteta koja uzima sve više maha, važnost se daje njegovim ranijim iskustvima i interesima (Rousseau, Pestalozzi, Herbart) te razvoju moralnih osobina razumom i etikom (Hertbart). Produblјivanje različitih interesa djeteta podrazumijevalo je razviti nastavni program i literaturu u skladu s tim nastojanjima. Fröbel je na tom putu posebno isticao igru, intuiciju i samoaktivnost kao podršku djeci u razvoju, osobito u vrtiću koji treba biti prepoznatljiv po dječjoj kreativnosti i slobodi. S druge strane, sve više se kao glavno načelo nastave navodi znanstvenost i osposoblјavanje za samoobrazovanje (Spencer) te rješavanje problema znanstvenim metodama (Dewey), odnosno cjeloživotno učenje i projektna nastava kao odgovor na društvo koje se stalno mijenja i razvija.

Uz sva navedena nastojanja prilagodbe škole djetetu, koja traže šire opservacije, svakako treba spomenuti pokret za radnu školu i pokret za umjetnički odgoj koji su tražili izlaz

u raznim alternativnim modelima organizacije nastave u čijoj su osnovi aktivnost, samorad, spontanost, sloboda i stvaralaštvo učenika. Gledajući iz današnje perspektive i otvorenosti škole prema razvoju, stvaralaštvu i inovacijama, kontinuitet razvoja škole ne očituje se samo u njezinoj prošlosti, već u neprekidnom kritičkom problematiziranju njezine sadašnjosti, njezinog bića u kojem je već i involvirana njezina prošlost (Pivac, 2009: 40).

## **2. Škola kao kuća radosti**

Škola kao kuća radosti, u kojoj je učenje izazov i veselje, nosi transformacijsku i iscijeliteljsku snagu koja se gradi i razvija, odnosno događa na licu mjesta. Svoja uporišta ima u misiji i viziji škole, njezinoj pozitivnoj kulturi i međuljudskim odnosima. Vesela je i razigrana, produhovljena i zabavna, puna nade i optimizma. Širi ljepotu i izvrsnost, pokazuje zahvalnost i uključenost te razvija strast i želju za učenjem. Potiče učenje učenja i omogućava doživljaj uspjeha, teži ispunjenju i zadovoljenju potreba učenika, njihovoj sreći i zadovoljstvu, ali i dobrobiti zajednice. U njezinim kurikulumskim strukturama iščitava se mudrost i znanje, odvažnost i humanost, pravednost i umjerenost, kao osobine dobrih ljudi. Teži transcendentnosti (nadići se, izdići, popeti iznad), širenju pozitivnih iskustava, ljepote, ljubavi, dobrote, ispunjenosti i izvrsnosti kao prepoznatljivih odrednica. Obrazovni resursi i mogućnosti učenja optimalno su usklađeni, uključujući sve oblike različitosti. Kulturno je i socijalno osjetljiva, sveobuhvatna i inkluzivna, otvorena prema razvoju, stvaralaštvu i inovacijama, spremna na promjene i kontinuiranu nadogradnju i poboljšanja. Stoga se njezina izgradnja može sagledati u navedenim, pretežito futurološkim nastojanjima, ali i realnim globalizacijskim i multikulturalnim izazovima, što traži osnaživanje obrazovanja.

Oснаživanje se obrazovanja može sagledati kroz poticanje akademskih postignuća, ali i kroz samoučinkovitost i inicijativu učenika, gdje učenici vjeruju u uspjeh, motivirani su i ustrajni. Shor (1992) osnaživanje obrazovanja sagledava kroz kritičko-demokratsku pedagogiju za samoga sebe i društvene promjene. Ciljevi se ove globalne i multikulturalne pedagogije

odnose na osobni rast u javnom životu i razvoj znanja, vještina i sposobnosti koje će potaknuti navike istraživanja i kritičke osvrte, znatiželju o društvu, moći i nejednakosti. Krajnji cilj odgoja i obrazovanja nije samo osobni prosperitet ili dobrobit pojedinca, ignorirajući opće blagostanje društva i kvalitetu života. Učenici se pripremaju postati aktivni građani i socijalni kritičari koji su sposobni donositi i provoditi reflektirajuće odluke od osobne i društvene važnosti u socijalno i kulturno osjetljivoj nastavi.

Socijalno osjetljiva nastava je emancipacijska, brižna i humana, doprinosi razumijevanju i čvršćim vezama između pojedinih lokalnih, nacionalnih, etničkih, globalnih i ljudskih identiteta gdje se uspostavljaju mreže odnosa i potpore, a znanje se dijeli, kritički sagledava, revidira i obnavlja (Chapman, 1994; Foster, 1995; Hollins, 1996; Hollins i sur., 1994; Ladson-Billings, 1992 i 1994; Lee, 1993; Lee i Slaughter-Defoe, 1995).

Kulturno osjetljivu nastavu Gay (2000) sagledava kao nastavu koja gradi mostove između kuće i škole, između akademske apstrakcije i životne, sociokulturne realnosti. Karakterizira ju širok izbor nastavnih strategija i različitih stilova učenja u školi i okruženju s kojim je usko povezana. Njezina socijalna dimenzija jasno je prožeta kroz školski kurikulum, osobito za poticanje akademske i kulturne izvrsnosti. Ladson-Billings (1992 i 1994) naglašava da kulturološki osjetljiva nastava potiče suradnju i cjelovit razvoj djeteta, teži ispunjenju i dobrobiti, permanentnom rastu i razvoju. Učenici se u školi/razredu osjećaju kao članovi šire obitelji gdje pomažu, potiču i podržavaju jedni druge na putu uspjeha i samoostvarenja. Veličaju se i slave individualna i zajednička postignuća, kao svojevrsni polet i snaga za nove izazove, što doprinosi zadovoljenju potrebe za ljubavlju i pripadanjem, časti i dostojanstvom. Pozornost se daje sadržaju i strukturi kurikuluma, kontekstu učenja, školskom ozračju i razrednoj klimi, odnosima u školi i nastavi, nastavnim strategijama, obrazovnoj tehnologiji kao i načinu ispitivanja i vrednovanja gdje učenici aktivno sudjeluju u evaluaciji odgojno-obrazovnog procesa i procjenama vlastite uspješnosti (Gay, 2000).



Sve navedeno govori da kultura škole, njezina misija i vizija, vrijednosti i uvjerenja postaju središnji koncept izgradnje škole (Domović, 2000 i 2004; Strugar, 2005; Buljubašić-Kuzmanović, 2012 i 2013). Misija je poslanje, osnovna funkcija ili zadatak škole, a vizija predodžba budućih događaja, slika idealnog stanja škole. Vizija budi entuzijazam, promovira individualno i zajedničko dobro te daje smisao i svrhu svemu onome što se u školi živi i radi. Vrijednosti su apstraktne ideje o tome što je ispravno ili nije ispravno, mjere su za dobro ili loše i jedinstvene u svakoj kulturi. Većina definicija vrijednosti sadrži sljedeće elemente: poželjnost, selekcija, stabilnost, težnja ka sustavnosti i pozitivnost (Radin, 2001). Vrijednosti se odnose na ono što doživljavamo, a uvjerenja na ono što mislimo, znanje koje imamo o svijetu, ljudima, stvarima (Pennington, 1998).

Idealan sustav obrazovanja ne postoji, za njim se neprestano traga. Na tom putu bez kraja susrećemo pozitivne i negativne kulture, zaštitne i rizične čimbenike razvoja. Naime, sveopće je mišljenje da sve pozitivne kulture dijele zajedničke značajke, ali svaka negativna kultura je negativna na svoj način. Stoga škole, ukoliko žele pozitivan razvoj, moraju ići dalje od učenja školskih predmeta. Škola kao kuća radosti ne zasniva se samo na učenju akademskih predmeta jer naučiti čitati, pisati, računati i rješavati zadatke nije dovoljno. Matematičke vještine nisu važnije od pripreme djece za samostalan život, pozitivan razvoj njihovih karaktera i umijeća donošenja dobrih odluka o vlastitom životu, radu i zdravlju, suosjećajnosti i ljubavnosti u svojim odnosima s drugima kao aktivni i odgovorni građani koji vole učiti i bez straha se upuštaju u izazove koji su pred njima (Ravitch, 2010). Na ova nagnuća i težnju razvoja škole, s različitih motrišta, ukazali su mnogi autori koji se bave pitanjima odgoja i obrazovanja (Gardner, 1993; Previšić, 1996 i 2010; Glasser 1994, 1998 i 2000; Goleman, 1997; Delors, 1998; Dryden i Vos, 2001; Jensen, 2003, Sekulić-Majurec, 2005 i dr.). Sukladno tim nastojanjima postavlja se pitanje kada će škola postati ponos našeg društva, kuća radosti i zajednica sretnog odrastanja (Buljubašić-Kuzmanović, 2012) koja se kontinuirano gradi i

razvija, odnosno događa u školskom i životnom kontekstu. Takvu je školu teško definirati, ali neke njezine dimenzije moguće je ispitati, što je i cilj ovoga rada koji reciklira već poznata i otvara nova gledišta koja potiču na razmišljanje, a ne puko preuzimanje gotovih recepata. Svaka jednostranost pristupa školi ograničava njezinu cjelovitost koja se razrađuje i ostvaruje u kreativno-kritičkom preobražaju postojeće škole utemeljivane na bogatom kulturno-civilizacijskom nasljeđu njezinog bića, progresivnim zasadama demokratskog društva te rezultatima suvremene znanosti (Pivac, 2009: 41).

### **3. Metodologija istraživanja**

Cilj je ovoga rada iz perspektive stručnih suradnika ispitati kulturu škole kao kuće radosti i rasvijetliti odrednice koje doprinose sreći i zadovoljstvu učenika, ali i dobrobiti zajednice. Razvojne odrednice grupirane su oko potreba učenika, osobina karakterističnih za učenika koji voli učiti i šest pozitivnih ljudskih vrlina poznatih kao karakterne snage pojedinca. Koliko se potiče njihov rast i razvoj u školskom kontekstu, vodi kontinuirana briga i skrb kroz samoučinkovitost i inicijativu učenika, gdje učenici vjeruju u uspjeh, motivirani su i ustrajni, tražila se procjena stručnih suradnika pedagoga koji imaju neposredan uvid u odgojnoobrazovni proces, odnosno nastavu.

Za potrebe istraživanja konstruiran je anketni upitnik koji se sastojao od 15 tvrdnji raspoređenih u tri skale Likertovog tipa. Prva propituje ispunjenje i zadovoljenje potreba učenika, druga poticanje razvoja onih osobina koje su karakteristične za učenika koji voli učiti, a treća poticanje razvoja pozitivnih ljudskih vrlina u odgojno-obrazovnom procesu. Zadatak je ispitanika bio da brojevima od 1 do 5 procijene navedene tvrdnje, gdje brojevi imaju sljedeće značenje: 1 - u potpunosti se ne slažem; 2 - uglavnom se ne slažem; 3 - niti se ne slažem, niti se slažem; 4 - uglavnom se slažem, 5 - u potpunosti se slažem.

Anketiranje je uz suglasnost Agencije za odgoj i obrazovanje iz Osijeka provedeno na međuzupanijskim stručnim skupovima za pedagoge osnovnih i srednjih škola održanih početkom listopada 2014. godine u Osijeku i Slavonskom Brodu. Pri obradi podataka koristila se deskriptivna statistika jer se prikupljeni podaci ne mogu generalizirati niti podvrgavati složenijim statističkim postupcima, više su usmjereni na praksu i daljnje propitivanje razvoja škole iz različitih perspektiva.

#### **4. Rezultati i rasprava**

Škola kao kuća radosti može se nazvati i kvalitetnom školom, školom u kojoj svi nastavnici i učenici mogu zadovoljiti svoje osnovne potrebe, a to je važan uvjet ne samo kvalitete i izvrsnosti, već prepoznatljivosti škole, njezine kulture i odnosa koji u njoj vladaju. Iako postoje različite klasifikacije ljudskih potreba, uglavnom se svode na biološke i osobno-društvene ili psihološke. Osim osnovnih potreba za preživljavanjem (hrana, voda, krov nad glavom, odjeća i obuća, odmor i san), svi ljudi imaju i potrebe za ljubavi i pripadanjem, moći i kompetencijom, slobodom i zabavom (Glasser, 2000).

Škola kao kuća radosti, gledana iz perspektive ljubavi i pripadanja, brižno skrbi o učenicima, pokazuje da joj je do njih stalo. Učenici dobivaju potrebnu pažnju i pomoć, imaju prijatelje kojima su okruženi, nastavnike koji im vjeruju, cijene ih i uvažavaju. U takvom poticajnom ozračju učenici se najčešće osjećaju sigurno, zaštićeno i sretno. Potreba za moći i kompetencijom ne ogleda se samo u priznanju i poštovanju već u osobnim i društvenim snagama pojedinca koje se njeguju i razvijaju, a pokazuju moćno i kompetentno, konstruktivno i poticajno, bez ugrožavanja drugih, mogućih rangiranja i usporedbi. Zabava je uvijek sinonim za uživanje, humor, smijeh i šalu kao bitne sastavnice svakodnevnice i dobrog raspoloženja, a sloboda se sagledava kao odsustvo bilo kakvog pritiska, slobodan izbor onoga što će se misliti, govoriti i živjeti na način da izbori i odluke nisu na osobnu štetu ili negativno usmjereni prema drugim ljudima.

## 4.1. Translation of the Source Text III

### SCHOOL AS A HOUSE OF JOY

#### 1. Introduction

From the founding of the first schools to the present day, the history of pedagogy, as well as the history of other sciences which deal with education show the change in the relationship towards school and education in pursuit of the most optimal conditions for the growth and development of children and youth. These efforts can be perceived through various times in history, its cultural and pedagogical dimension, that is the interaction between various physical and organizational, as well as social structures of educational institutions (Hargreaves, 1999). Even Plato and Aristotle discussed the role of teachers and teaching methods. The development of human virtues, including compassion, understanding, courage, pride, reasoning, eloquence and truthfulness, was encouraged to a great extent in the period of Humanism and the Renaissance. A great emphasis is put on the connection between man and community and an active contribution to its development, as well as the need to isolate oneself from it and indulge into reflection and meditation. In the very centre of Humanism lies the idea of dignity and individualism where the cult of a healthy and an active human being stands out, which the humanist pedagogy emphasized through the saying: “a healthy mind in a healthy body”. The Renaissance pedagogy turns to children’s activities, self-regulated learning and intellectual development. Teaching is required to be attractive and interesting, in accordance with the children’s interests and abilities. Discipline and physical punishment is abandoned, while stimulating measures and learning environment are being advocated.

Efforts to make education more effective date far back in history. Quintilian promoted joyful teaching, and an Italian pedagogue and humanist Feltre organized a school of equality for everyone as early as the 15<sup>th</sup> century. In a school of equality, the respect for each child’s

individuality and close relationship between the student and the teacher were strongly emphasized and based on mutual trust. His pedagogical work is centred on the school as a house of joy that strives for a balanced and harmonious development of the child and teaching means enrichment, growth and development (expansion) to him. He placed moral upbringing and individual characteristics of each child in the first plan in order to adapt the right educational methods to them.

The age of Humanism and the Renaissance, when there is a rise in poetry and painting, strives for joyful teaching and the view of school as a house of joy. In that period great literary works were created, whose themes and motives are related to the beauty of life, exalted feelings and the pursuit of happiness. Simultaneously with these efforts, emphasis is also placed on teaching oriented toward the natural development of the child, understanding rather than the reproduction of knowledge as a learning goal, as well as the development of independence, activity and ability to perceive (Komensky, Comenius, Locke). Komensky organized teaching into classes and subjects. He advocated that children should be taught at school what is most useful in one's life, and that the teacher should adjust steps, contents, scope and methods of teaching according to that. Rousseau made a significant contribution to the respect of the child's freedom and integrity and he advocated the return to nature and shaping the educational environment with natural content, that is learning from life for life. Pestalozzi sought for a harmonious development of the child, the unity of the head, the heart and the arm. Apart from the activity of the child, which is becoming ever more widespread, the importance is given to his earlier works and interests (Rousseau, Pestalozzi, Herbart) and the development of moral qualities with reason and ethics (Herbart). Deepening the various interests in the child implied the development of the curriculum and literature in accordance with these endeavours. Along that way, Fröbel specifically emphasized the game, intuition and self-activity as a support to children in development, especially in kindergarten, which should be recognizable for child's

creativity and freedom. On the other hand, science and training for self-education (Spencer) and problem-solving methods (Dewey) are ever more stated as the main teaching principle, as well as lifelong learning and project-based learning as a response to a constantly changing and developing society.

In addition to all the attempts of adapting school to the child, which require wider observation, the movement for the working school and the movement for the art education should certainly be mentioned. They sought to find a way in various alternative models of teaching organization, based on activity, self-regulated learning, spontaneity, freedom and creativity of the students. From today's perspective and openness of the school towards development, creativity and innovation, the continuity of school development is not only reflected in its past, but in the constant critical problematization of its present, its being in which its past is already involved (Pivac, 2009: 40).

## **2. School as a House of Joy**

School as a house of joy, in which learning is a challenge and a joy, carries a transformational and a healing power, which is being built and evolves, that is, happens on the spot. Its strengths are in the mission and the vision of the school, its positive culture and interpersonal relationship. It is happy and playful, spiritual and fun, full of hope and optimism. It spreads beauty and excellence, shows gratitude and involvement, as well as develops passion and desire for learning. It promotes learning of learning and provides an experience of success, it strives for fulfilment and meeting the students' needs, their happiness and satisfaction, as well as community wellbeing. Its curricular structures value wisdom and knowledge, courage and humanity, righteousness and moderation as qualities of good people. It seeks transcendence (going beyond, rising, climbing above), spreading positive experiences, beauty, love, goodness, fulfilment and excellence as recognizable determinants. Educational resources and learning opportunities are optimally aligned, including all forms of diversity. It is culturally and socially

responsive, comprehensive and inclusive, open to development, creativity and innovation, ready for change and continuous upgrades and improvements. Hence, its construction can be understood in the already mentioned, predominantly future-oriented efforts, but also in realistic globalisation and multicultural challenges, which seek education empowerment.

Education empowerment can be perceived through the promotion of academic achievements, but also through self-efficacy and student initiative, where students believe in success, are motivated and persistent. Shor (1992) perceives the strengthening of education through critical-democratic pedagogy for himself and social change. The goals of this global and multicultural pedagogy refer to personal growth in public life and the development of knowledge, skills and abilities that will stimulate research habits and critical perceptions, curiosity about society, power and inequality. The ultimate goal of education is not only the personal prosperity or well-being of the individual, while ignoring the general welfare of the society and the quality of life. Pupils are preparing to become active citizens and social critics capable of making and implementing reflective decisions of personal and social importance in a socially and culturally responsive teaching.

Socially responsive teaching is emancipatory, caring and humane. It contributes to the understanding and closer ties between individual local, national, ethnic, global and human identities where relationships and support networks are established, and knowledge is shared, critically reviewed, revised and renewed (Chapman, 1994; Foster, 1995; Hollins, 1996; Hollins et al., 1994; Ladson-Billings, 1992 and 1994; Lee, 1993; Lee and Slaughter-Defoe, 1995).

Gay (2000) sees culturally responsive reaching as the teaching that builds bridges between home and the school, between academic abstraction and the living, socio-cultural reality. It is characterized by a wide range of teaching strategies and different learning styles in the school and the environment with which it is closely related. Its social dimension is clearly pervaded through the school curriculum, particularly in encouraging academic and cultural

excellence. Ladson-Billings (1992 and 1994) emphasizes that culturally responsive teaching encourages co-operation and full development of the child, strives for fulfilment and wellbeing, permanent growth and development. Students in the school/class feel like members of the wider family where they help, encourage and support each other on the path of success and self-realization. Individual and collective achievements are glorified and celebrated, as a sort of a boost and strength for new challenges, which contributes to the satisfaction of the need for love and belonging, honour and dignity. Attention is given to the content and the structure of the curriculum, the context of learning, school and classroom climate, school and classroom relations, teaching strategies, educational technology, as well as the methods of assessment and evaluation where students actively participate in the evaluation of the education process and assessments of their own efficacy (Gay, 2000).

All of the foregoing indicates that the school culture, its mission and vision, values and beliefs have become the central concept of building a school (Domović, 2000 and 2004; Strugar, 2005; Buljubašić-Kuzmanović, 2012 and 2013). The mission is a pursuit, the basic function or a school task, and a vision is a conception of future events, an image of the ideal state of school. Vision awakes enthusiasm, promotes individual and common good, as well as gives meaning and purpose to everything that is happening at school. Values are abstract ideas of what is right or wrong, they are measures for the good or the bad and they are unique in every culture. Most value definitions contain the following elements: desirability, selection, stability, aspiration to systematicity and positivity (Radin, 2001). Values refer to what we experience and beliefs to what we think, the knowledge we have about the world, people and things (Pennington, 1998).

There is no ideal education system, it is constantly being searched for. In this endless journey we encounter positive and negative cultures, protective and risk factors of development. In fact, it is generally believed that all positive cultures share common features, but each negative culture is negative in its own way. Therefore, if schools want a positive development,



they must go beyond merely learning the school subjects. School as a house of joy is not based solely on learning academic subjects because learning to read, write, count, and solve tasks is not enough. Mathematical skills are not more important than preparing children for an independent living, a positive development of their personalities and the skill of making good decisions about their own life, work and health, sympathy and kindness in their relationships with others as active and responsible citizens who like to learn and fearlessly embark on the challenges ahead of them (Ravitch, 2010). Many authors who deal with education indicated this inclination and aspiration for school development from different standpoints (Gardner, 1993; Previšić, 1996 and 2010; Glasser 1994, 1998 and 2000; Goleman, 1997; Delors, 1998; Dryden and Vos, 2001; Jensen, 2003, Sekulić-Majurec, 2005 and others). According to these efforts, the question arises as to when the school will become the pride of our society, the house of joy and the community of happy growth (Buljubašić-Kuzmanović, 2012), which is continually being built and developed, that is exists in the school and life context. Such school is difficult to define, but some of its dimensions can be examined, which is the goal of this work. It recycles the already known and opens up new perspectives that encourage thinking rather than presenting a mere recipe takeover. Every unilateral approach to school limits its integrity, which is elaborated and realized in a creative-critical transformation of the existing school based on the rich cultural and civilizational inheritance of its being, progressive mills of democratic society and the results of contemporary science (Pivac, 2009: 41).

### **3. Research Methodology**

The aim of this paper is to examine the culture of school as a house of joy from the perspective of professional associates and enlighten the determinants that contribute to the happiness and satisfaction of the students as well as to the well-being of the community. The development guidelines are grouped around the students' needs, the traits characteristic of the student who likes to learn and six positive human virtues known as the character strengths of

the individual. An evaluation of professional associates of pedagogues who have immediate insight into the educational process, that is teaching, was sought on how much the students' growth and development in the school context is encouraged, how much care is taken through self-efficacy and the students' initiative, where students believe in success, are motivated and persistent.

For the purposes of this research, a survey questionnaire was constructed, consisting of 15 statements arranged in three Likert type scales. The first examines the fulfilment and satisfaction of the students' needs, the second the encouragement of the development of those traits that are characteristic of the student who likes to learn, and the third the encouragement of the development of positive human virtues in the educational process. The task of the examinee was to number the given statements from 1 to 5, where the numbers have the following meaning: 1 - I completely disagree; 2 - mostly disagree; 3 - neither agree nor disagree; 4 - I generally agree, 5 - I completely agree.

The survey was conducted at inter-county expert meetings for pedagogues of primary and secondary schools in early October 2014 in Osijek and Slavonski Brod with the consent of the Osijek Education and Teacher Training Agency. Descriptive statistics was used in data processing because the collected data cannot be generalized or subjected to more complex statistical procedures. They are more focused on practice and further questioning of the school development from different perspectives.

#### **4. Results and Discussion**

School as a house of joy can be called a quality school, a school in which all teachers and students can meet their basic needs, which is an important condition not only for quality and excellence, but also for the recognition of school, its culture and the relationships that govern it. Although there are different classifications of the human needs, they are mostly

reduced to biological and personal-social or psychological. Apart from the basic needs for survival (food, water, shelter, clothing and footwear, rest and sleep), all people also have the need for love and belonging, power and competence, freedom and entertainment (Glasser, 2000).

The school as a house of joy, viewed from the perspective of love and belonging, nurtures its students, shows that it cares for them. Pupils receive the necessary attention and help, have friends around them, teachers who trust, value and respect them. In such a stimulating atmosphere, students generally feel safe, protected and happy. The need for power and competence is not only reflected in the recognition and respect, but in the personal and social strengths of the individual which are nurtured and developed, and they demonstrate powerful and competent, constructive and stimulating, without endangering others, possible rankings and comparisons. Entertainment is always synonymous with enjoyment, humour, laughter and joke as essential components of the everyday life and a good mood. Freedom is associated with the absence of any pressure. It implies the free choice of what to think, talk and live in a way that choices and decisions do not harm the individual and are not negatively directed towards other people.

## 4.2. Commentary and Analysis

### TEXT III: School as a House of Joy

**1. genre:** an extract from an article published in a scientific journal on the portal for Croatian scientific journals *Hrčak*

**2. source:** This is an extract from an article taken from a scientific journal of pedagogic theory and practice *Školski vjesnik*. It was published in 2015 by the Faculty of Humanities and Social Sciences Split.

**3. audience:** The text is intended to be read by the students of pedagogy or education sciences or people who work in the field of pedagogy or education. The writer assumes the audience has some previous knowledge of this field.

**4. purpose of writing:** The purpose of this article is to present different attempts to make education as successful as possible throughout history. The main focus is put on the school as a house of joy, its mission and vision. The article also provides a research on the school as a house of joy and its factors which contribute to the happiness and satisfaction of the students and community.

**5. authenticity:** Since this is an article published in a scientific journal on the portal for Croatian scientific journals *Hrčak*, it can be considered as authentic.

**6. style:** The style of the text is informative; it aims to be clear, direct and unambiguous.

**7. formality:** Highly formal.

**8. layout:** The extract is taken from the article *School as a House of Joy*. The extract is divided into four parts. The first part is *Introduction* and it consists of five paragraphs. Introduction is followed by the subheading *School as a House of Joy*, consisting of six paragraphs. Then comes the subheading *Research Methodology*, which consists of four paragraphs and the last in line is

*Results and Discussion*, from which I have translated two paragraphs. The paragraphs vary in length and there is indentation of the first lines of all the paragraphs. All the headings are in bold type.

**9. content:** The first part of the extract deals with the history of education and it covers multiple time periods and their relationship towards school and education. Some of the most famous historical figures are mentioned and their contribution in the field of education. The second part concentrates on the school as a house of joy and its advantages and beliefs, as well as its influence on teaching. The third part of the extract provides methodology of the research on the school as a house of joy and its factors which contribute to the happiness and satisfaction of the students and community. The last part provides us with the results of the research and the discussion of the results.

**10. cohesion:** Lexical cohesion is created by the repetition of the key words such as *school culture, students, school as a house of joy, education, learning, teaching, mission and vision*.

**11. sentence patterns:** The sentences in the extract are quite long and formal. Since the first part of the text focuses on the history of education, verbs are used in the past simple active and sometimes passive. When the text provides some general information on, for example, the forms of education and their characterizations, the verbs are used in present simple active or passive. Sometimes present continuous active or passive is used to denote what is present at the moment. The sentences are characterized by numerous listing. This is the reason sentences tend to be rather long.

**12. terminology of the subject:** The text contains terminology from the field of pedagogy and education sciences.

### 4.3. Workflow:

The first issue that needs to be observed relates to the term *odgoj i obrazovanje*. I have found two variants and they are *education* and *education and care*. Moreover, when it comes to *odgojno-obrazovne ustanove*, I have found the equivalent of *educational institutions*. In accordance to that, for the term *odgoj i obrazovanje*, I opted for just *education*. Another term I had difficulty with is *nastava*. I have found an equivalent of *teaching*, but *teaching* can also mean *poučavanje*. In the Longman Dictionary of Contemporary English, *teaching* is defined as “the work or profession of a teacher“ and the provided example goes *She's thinking of going into teaching*. In the Croatian language we also say *Ona razmišlja o tome da radi u nastavi* so we can conclude that the equivalent for *nastava* is *teaching*. Another term which applies to the same topic is *stručni suradnici*. I have found the equivalents *school counsellor, expert, expert associate, assistant, professional associates*. In Croatia *stručni suradnici* includes pedagogues, psychologists, speech therapists, social pedagogues. In some countries the profession *pedagog* does not exist as it does in Croatia, so in the USA they are often called *school counsellors*. All of this made finding the right equivalent for *stručni suradnici* more difficult. I opted for *professional associates* because the term sought in the text does not include just pedagogues, but all the experts involved in the educational process.

When discussing sentence length, Croatian sentences often tend to be quite long. Since the English language shows no preference of long sentences, I had to break some sentences into half and change the word order. Let us look at the following sentence: “Još su Platon i Aristotel raspravljali o ulozi učitelja i metodama poučavanja, a u razdoblju humanizma i renesanse u velikoj se mjeri poticao razvoj ljudskih vrtila, uključujući suosjećajnost, razumijevanje, hrabrost, ponos, rasuđivanje, elokventnost i ljubav prema čestitosti.“ I broke this sentence into half and translated it as: “Even Plato and Aristotle discussed the role of teachers and teaching methods. The development of human virtues, including compassion, understanding, courage,

pride, reasoning, eloquence and truthfulness, was encouraged to a great extent in the period of Humanism and the Renaissance.“

Next issue we shall deal with relates to expressions and finding the right equivalent in the target language as well as avoiding word-by-word translations, which do not carry the right meaning. There is an expression in the text *zdrav duh u zdravom tijelu*. If translated too literally, the translation would be a *healthy spirit in a healthy body*. Although I have found some instances of the use of this expression, the equivalent *a healthy mind in a healthy body* is used more often. Here we can see the difference in semantics because the Croatian language uses *duh* as *spirit* and the English language uses the *mind*. Although these two expressions contain some semantic differences, the lesson still remains, and it goes that if one wishes to be mentally healthy, they should take care of their bodies.

Furthermore, I had problems translating the expression *misija je poslanje*. If translated literally, it would be *mission is a mission*, which does not sound good and employs the same word. This can be compared to the pitfalls of defining and circular definitions “in which a term is explained in terms of paraphrases which employ the same term“ (Brala-Vukanović, 2013: 81). I had difficulties finding more equivalents for the word *poslanje*. It was a choice between *challenge*, *calling*, *objective*, *profession* and *pursuit*. I opted for *pursuit* because I believe the word marks an aspiration toward the ideal state of school in the text.

In the sentence: “Vizija budi entuzijazam, promovira individualno i zajedničko dobro te daje smisao i svrhu svemu onome što se u školi živi i radi.“, the expression *svemu ono što se u školi živi i radi* is quite ill-defined. Ill-defined sentences are defined as unclear and vague. *Svemu onome što se u školi živi* does not make sense if referred to people because people are living beings and we cannot use the pronoun *što* for them, but *who*. It would make more sense if it was written as *svima onima koji rade u školi*. If this expression was translated too literally

as *everything that lives and works at school*, it would sound odd. Hence, I have turned to an alternative, which is quite general and goes *everything that is happening at school*.

Moving on to the term *samorad*. I was quite baffled with this term because it is not commonly used in the Croatian language. Since I am also a student of pedagogy, when referring to *samorad*, we use the term *samoregulacijsko učenje*. Believing that the author with the term *samorad* refers to *samoregulacijsko učenje*, I translated this as *self-regulated learning*. Self-regulated learning (SRL) is learning guided by metacognition, strategic action and motivation to learn. SRL emphasizes control and autonomy in one's learning. Moving on to the translation of *projektna nastava*, I was not quite sure whether to translate it literally as *project teaching*. I researched the term and came across PBL or project-based learning. It is a kind of learning, which involves acquiring knowledge through active exploration of the world, challenges and problems. Therefore, I translated *projektna nastava* as *project-based learning*. The same goes with *pokret za radnu školu*. I had trouble finding the right equivalent for this term. I came across an article which states: "The working school, as the main goal of the didactical-methodical renewal, became an official pedagogical trend in the 1930s, under the strong influence of educational policy and ideology of Yugoslavia of the time" (Batinić and Radeka, 2017: 60). Therefore, I opted for *the working school*. In the same way, I translated *umjetnička škola* as *art school*, which I looked up in the article *Art Stimuli Through the Process of Education* (Mendeš, Ivon and Pivac, 2012).

Additionally, what needs to be observed are phrasal verbs. Let us look at the following sentence: "Njegov pedagoški rad koncentriran je oko škole kao kuće radosti koja teži uravnoteženom i harmoničnom razvoju djeteta, a poučavanje za njega znači bogaćenje, rast i razvoj (nicanje)." When translating *koncentriran je*, I was not sure whether to translate it as *centre on* or *centre around*. The meaning of *centre on* is "if your attention centres on something or someone, or is centred on them, you pay more attention to them than anything else"



(Longman Dictionary of Contemporary English, 2009). The definition of *centre around* is “if your thoughts, activities etc. centre around something or are centred around it, it is the main thing that you are concerned with or interested in“ (Longman Dictionary of Contemporary English, 2009). These two phrases are listed as interchangeable in dictionaries, but *centre on* is used more often so therefore I opted to translate the sentence as: “His pedagogical work is centred on the school as a house of joy that strives for a balanced and harmonious development of the child and teaching means enrichment, growth and development (expansion) to him.“

I have found various expressions to illustrate the meaning of *polet* in *svojevrsni polet i snaga za nove izazove*. In this sense, *polet* can be translated as *uplift, enthusiasm, onrush, boost, zest, pep*. I opted for *a boost* and translated this as *a sort of a boost and strength for new challenges*. *Boost* means “something that gives someone more confidence, or that helps something increase, improve or become successful“ (Longman Dictionary of Contemporary English, 2009). This definition corresponds to the meaning conveyed in the sentence, which is that individual and collective achievements serve to give more confidence for new challenges.

Let us turn to some grammatical aspects of this article. When translating the sentence: “U prvi je plan stavljao moralni odgoj i individualne osobine svakog djeteta kako bi im mogao prilagoditi način odgoja i obrazovanja.“, I was wondering whether to translate the sentence as: “He placed moral upbringing and individual characteristics of each child in the first plan in order to adapt the right educational methods to him“ or “He placed moral upbringing and individual characteristics of each child in the first plan in order to adapt the right educational methods to them“. I selected the second version because *them* represents a gender-neutral pronoun. Although *each child* is singular and the pronoun *them* is plural, this mismatch has been used in the English language since Shakespeare.

Finally, in the sentence: “In that period great literary works were created, whose themes and motives are related to the beauty of life, exalted feelings and the pursuit of happiness“, I

was not certain whether I used *whose* correctly so I looked it up in a dictionary and found out that *whose* is “used to show the relationship between a person or thing and something that belongs to that person or thing“ (Longman Dictionary for Contemporary English, 2009), which implies it is used both for the animate and the inanimate.

## 5. Conclusion

Firstly, I would like to point out that the translation process is a very demanding task. The translator should not only have the knowledge of the language, but he should also be familiar with the history, politics, slang and the culture of the speakers. The translator's work inevitably includes learning technical terms and being informed about the topic of his or her translations.

Some of the most common difficulties I came across upon translating texts include collocations, expressions, phrasal verbs, the names of institutions, ill-formed sentences, that is issues on semantic, syntactic and stylistic level. I believe the most important element when translating is to retain the meaning. Often, translation requires one to bypass too literal, word-for-word translations and find other ways to convey the meaning of the source text. The most acceptable way to do this is to employ the sense-for-sense translation. The translator should strive to make the content sound equally natural in the target language as it is in the source language.

Since the demand for translating has soared, so have specialized computer programmes been developed. There has also been a proliferation of journals, books and conferences on translation (Munday, 2013). Furthermore, the number of general and analytical instruments such as handbooks, databases and encyclopaedias are ever-growing. International organizations, which bring together the translators from all over the world, have prospered. All the above shows the importance of the translation process and the way in which it has advanced in this multicultural society. Although these specialized computer programmes make the translator's job easier, a question arises of whether there will be a need for translators in the future. Will computers replace translators? "Machines read text, recognize speech, even translate languages" (Moravec, 1998: 8). The question remains unanswered. However, I feel

that there is no universal formula for the translation process. As for now, no computer can replace the human brain. Language is a product of civilization, culture. People had invented languages long before machines took over. I believe that the translation with the lack of human element is rather plain and fails to convey the full meaning. This emphasizes the importance of translators in society.

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