

# Translation from Croatian into English: Tackling the Issue of Traslating Short Texts

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UNIVERSITY OF RIJEKA  
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**TRANSLATION FROM CROATIAN INTO ENGLISH:**

**Tackling the issue of translating short texts**

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

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## **ABSTRACT**

The main body of this B.A. thesis comprises of four translations from Croatian into English. Each of them belongs to a different genre and is preceded by a short introduction. The texts are also accompanied by analyses of the problems which arose during the translation process. The four translations in this thesis are: translation of a text on popular science, translation of a text on culture, translation of a biographical text, translation of a text from a political weekly magazine.

While the main body of this thesis consists of translations and their respective commentaries, the introduction contains a definition on translation, translation procedures, approaches to translation and some important aspects of translation. In the conclusion I give a summary of my work and my opinion on the subject. The source texts can be found in appendices.

**Key words:** translation, Croatian into English, translation analyses, translation problems

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## 1. INTRODUCTION

Translation represents an important part of our everyday lives. Its influence can vary from the translation of a key international treaty to multilingual posters that welcome customers to some restaurant. (Hatim and Munday, 2004) Since this B.A. thesis also centres on this phenomenon, it seems appropriate to start with the definition of translation and an explanation of some important aspects of translation.

There are many different definitions of translation. According to Susan Bassnet (2002:12), what is generally perceived as translation implies “the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted.”

Hatim and Munday (2004) differentiate translation as a process and a product. As a process, translation encompasses “the role of the translator in taking the original or source text (ST) and turning it into a text in another language (the target text, TT).” (Hatim and Munday, 2004:24) On the other hand, translation as a product centres on the concrete product created by the translator. (Hatim and Munday, 2004)

Throughout history, translation as a process was widely discussed. Some scholars who greatly contributed to the theory of translation were Cicero and St Jerome. Cicero delineated his approach to translation in *De optimo genere oratorum*: “And I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the ‘figures’ of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language.” (Munday, 2010:19) Therefore, by disparaging word-for-word (literal) translation, Cicero advocated for sense-for-sense (free) translation. (Munday, 2010) His ideas were preserved by St Jerome, the most famous translator. “Jerome rejected the word-for-word approach because, by following so closely the form of the ST, it produced an absurd translation, cloaking the sense of the original. The sense-for-sense approach, on the other hand, allowed the sense or content of the ST to be translated.” (Munday, 2010:20) Their ideas formed the basis for the ‘literal vs. free’ and ‘form vs. content’ debate that is present even in the modern times. (Munday, 2010)

One of the most important aspects of the translation process is the effect that it produces on the reader. In this respect, one can differentiate the semantic and the communicative approach.

According to Newmark, the aim of the semantic approach is “to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.” (Munday, 2010:44) As opposed to the semantic approach, the goal of the communicative approach is “to produce on its readers an effect as close as possible to that obtained on the readers of the original.” (Munday, 2010:44) While writing my B.A. thesis, I followed the communicative approach. In general, I deem this approach more appropriate. In my opinion, translation should be focused on the target text reader, as suggested by the communicative approach.

As Nida put it, a successful translation is the one that has achieved equivalent response. (Munday, 2010) Other basic requirements of a translation, which I also tried to meet in my translation task, are: (1) making sense; (2) conveying the spirit and manner of the original; (3) having a natural and easy form of expression. (Munday, 2010: 42)

In this B.A. thesis, I translated a text on popular science, a text on culture, a biographical text and a text from a political weekly magazine. During the translation process, I used two main translation strategies: direct translation and oblique translation. These two strategies consist of seven procedures, as identified by Vinay and Darblenet (Munday, 2010, 56-58):

- (1) Borrowing- the SL word is transferred directly to the TL
- (2) Calque- “a special kind of borrowing” where the SL expression or structure is transferred in a literal translation
- (3) Literal translation- word-for-word translation
- (4) Transposition- a change of one part of speech for another without changing the sense
- (5) Modulation- this changes the semantics and point of view of the SL
- (6) Equivalence- in this case, languages describe the same situation by different stylistic or structural means, it is particularly useful in translating idioms and proverbs
- (7) Adaptation- this involves changing the cultural reference when a situation in the source culture does not exist in the target culture.

I also consulted various sources, which include several dictionaries and guides. The ones that I opted for were bilingual (English-Croatian and Croatian-English) dictionaries, monolingual English dictionary, English dictionary of collocations, English dictionary of idioms, and online dictionaries such as “Cambridge Dictionary.”

## 2. TRANSLATION OF A TEXT ON POPULAR SCIENCE

### 2.1. Introduction

The first text I have chosen to translate is from *Sensa*, an on-trend magazine that offers information on beauty, health, spirituality and psychology. It contains articles written by acclaimed psychologists, life-coaches and journalists that aim to improve the quality of one's life and inspire their readers to live a healthy lifestyle.<sup>1</sup> The following text belongs to the field of popular science, more precisely it deals with the influence of animals on man's health, corroborated by information from certain studies conducted by scientists. It also outlines personal experiences that some dog and cat owners had with their pets.

### 2.2. Translation

#### **The healing power of animals**

**Whether they suffer from loneliness, melancholy or stress, pets have the ability to help their owners. Also, more and more medical experts are relying on animal-assisted therapy**

Journalist Nataša Mlinarić did not plan to have a dog until amiable Lor was offered to her as a gift. With the looks of a puppy from children's picture-books, he quickly won her heart and instantly induced her to form a bond with him. Maybe the reason was the recent death of Nataša's mother. This loss was difficult for her and her sister to cope with.

“A dog simply distracts a man and gets his mind off negative thoughts because when you look at that little creature and it wags its tail, happy just because you looked at it, you forget how stressful that day was for you, at least for a moment. I am convinced that raising this cute puppy has helped me immensely to overcome tough times”, Nataša says.

There is no doubt, having an animal makes being responsible for a living creature pleasant. Animals rely on their owner when it comes to feeding, walking, taking care of them and taking them to the vet's. Is there a better motivation for getting up every morning?

#### **Dogs and cats**

Dogs are able to recognize human diseases and emotional states and they truly want to keep company with and provide comfort to their owners. Every dog owner will agree that it warms

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<sup>1</sup> *Sensa.hr*. <[https://www.sensa.hr/sensa-magazine-licensing?fbclid=IwAR0pvuR3NN6b-uyXVTUoSptSYW6egchZO1cB5cEwEwmOM1fn07K9WBoxx\\_o](https://www.sensa.hr/sensa-magazine-licensing?fbclid=IwAR0pvuR3NN6b-uyXVTUoSptSYW6egchZO1cB5cEwEwmOM1fn07K9WBoxx_o)> Accessed 17 May 2019.

his heart when his dog recognizes his sadness and comes up to him to provide comfort. Some dogs also have diagnostic capabilities and are trained to recognize cancer in the early stages, before the symptoms become visible.

Other abilities of dogs are also astounding. Sniffer dogs find land mines and people buried in snow or in ruins after the earthquake. After the terrorist attack on the building in Oklahoma City in 1995 they crawled through narrow passages, bent metal and broken glass searching for survivors. At airports, they detect bombs and drugs using their sense of smell.

Cats also have remarkable intuition and know when their owners need help. It is a fact well known to the Novak family from Zagreb. When the father of the family died, and the daughter, Vesna, left the shared household, the mother felt lonely, and she still had a burning need to take care of someone and to love someone.

“While my father was alive, she had only one cat, but then she started adopting abandoned kittens. Now she has seven cats and she is the happiest when she is with them. She knows each of her cats by name, uses baby-talk while talking to them and takes care of them with lots of love. They often curl up in her lap and keep her warm, and it seems to me that they heal her as well”, Vesna Novak says. “When her elbow hurt from arthritis, they lay one by one on the armchair`s armrest, leaning against that elbow. And the pain was gone. When her knee hurt and she couldn`t walk, they sat on her knees. Now she is walking almost normally. In the evenings she likes to gather them all and enjoy her ‘parallel family`.”

### **Full-fledged family members**

Most pet owners see their pets as full-fledged members of the household and think they play an important role in reducing tension between household members and improving the quality of family life. Also, it has been found that one third of dog owners have a closer relationship with their dog than with any other human being.

The therapeutic properties of pets on mental health are easily noticed. Many people who live alone die of “a broken heart”, but love is one of the most powerful cures there are. Animals give the sick a will to live so doctors and care-givers are often surprised when they notice that patients and clients perk up quickly after a member of the animal kingdom enters their lives. Many animal species are suitable for therapeutic purposes- four-legged, feathered and crawling animals.



Cats and little dogs are a good choice because they easily fit in your lap. A big dog is good for someone in a wheelchair because it lies patiently on the side and lets a disabled person stroke its fur.

Animals help those who are depressed and anxious to feel what many of them greatly miss—love and acceptance; animals relax and cheer them up, distract their thoughts from loneliness, sadness, anxiety and fear; animals make them laugh and make them feel safe and protected; encourage them to be physically active and help them to widen their circle of acquaintances.

### **Children`s best friends**

Experts who work with children have also witnessed the benefits of bonding with animals. A Canadian psychiatrist, Boris Levinson, was the first to experiment with dogs during children`s therapy in 1962. He noticed that children are more relaxed and open when a dog is present in the sessions, arguing that a likable four-footed animal gives children a feeling of safety and serves as a link to establish communication, an actual conversation starter. According to Levinson, animal-assisted therapy is effective with children who are shy, quiet, reserved, autistic or schizophrenic.

Animals stimulate healing in children with attention deficit hyperactivity disorder due to the fact that they improve the collaboration with therapists and reduce nervousness and aggression, and they have a major role in the recovery of victims of sexual violence. In some cases, children recuperated despite the fact that an animal was the only living being that they could count on during the hard times.

Children, especially those who are neglected or abused, are sometimes unable to establish communication with adults, but they can make contact with animals. A pet provides safety and unconditional love to a child with emotional problems.

Mary Kelly, a paediatrician from Oakland in California, recorded with a camera the interaction between animals and children with emotional issues. “Miraculous bonds are created. We even had cases where a deeply depressed child, who did not utter a word for months, perked up and started talking.”

### **Swimming with dolphins**

Although most published research related to pet therapy is concerned with dogs and cats, other species have also been proven to have beneficial effects on human health. Experts in

animal-assisted therapy have claimed that animals which are also able to heal include birds, guinea pigs, hamsters, reptiles, dolphins, goats, horses and- llamas! It is important that the animals are sociable and tamed, that they like human attention and caressing and that they are not shy. In addition, they need to pass basic obedience training and get used to sudden noises.

A few studies describe the beneficial effects of spending time with sea animals on children who have psychological problems. Interaction with dolphins, sea turtles and fish helps such children to accomplish therapeutic goals faster.

It was noted that autistic children respond better to the therapist`s attempts at communication if they have previously experienced an adventure with dolphins compared to children who just played with their favourite toys in the water.

Swimming with dolphins is also beneficial for adults who suffer from depression. A group of scientists from The British University of Leicester tested the impact of regular one-hour sessions of swimming and diving with dolphins on 15 patients who suffered from depression. It was shown that the symptoms of depression diminished to a greater extent than in the other group of patients who were swimming in the same area, but without the presence of dolphins.

### **The power of mammals**

“Animals, especially mammals, have a beneficial effect on our nervous system”, dr. Ian Rylie from the British Mental Health Foundation says. “Emotional contact is a biological need of mammals because it stimulates the functioning of the nervous system and helps with maturation. Mammals need contact and connection with others, unlike reptiles, that have a different brain structure. People can form close relationships with many mammals because they share biological similarities with them.”

Vesna Novak also has a pet- a cat. Not seven like her mother, but Vesna`s only cat is special to her.

“Your personality determines which type of pet is the best choice for you. Dogs are more suitable for extroverts, cats for introverts. People who love their freedom and peace choose cats. My cat, that I consider special, gives me a feeling of tranquillity. His calmness calms me, too. Stroking his fine, delicate fur makes me happy. What especially makes me happy is his purring because a cat`s purr has a specific frequency that affects the human brain. When at night he sleeps beside me, it seems to me like he is protecting and guarding me from

something”, the proud owner of this marvellous cat says. “I feel his love and I maintain that cats love unconditionally just as dogs. I know this from my own experience.”

### 2.3. Commentary and analysis

Although this text is scientifically oriented, it does not abound in professional terminology, as it is intended for a wide range of readers of the *Sensa* magazine. The text is written in a semi-formal style and the sentences are mainly coherent and easy to understand. Upon the first reading of the text, I thought this translation would not be particularly difficult to cope with. However, due to some issues on the lexical and syntactic level of the text, I must admit that it took quite some time and commitment.

The very first problem that occurred while translating was the sentence “Bilo da je riječ o usamljenosti, melankoliji ili stresu, (...)” The sentence sounds perfectly clear in the source language, however the literal translation of “bilo da je riječ o usamljenosti (whether it comes to loneliness)” sounded awkward to me, so I decided to introduce another verb. Instead of using the expression “bilo da je riječ o”, I changed the entire structure and opted for “Whether they suffer from loneliness, melancholy, or stress, (...)” to keep the text flowing smoothly and to make it more natural in the target language. Furthermore, in the sentence “Mačke također imaju izraženu intuiciju, (...)” I found the expression “izraženu intuiciju” inappropriate when translated directly into English (“marked intuition”). Instead, I translated the phrase as “remarkable intuition” in order to convey the same message as the original.

The text also contains a few terms that pertain to medical vocabulary, so I had to be careful while translating them. The term “njegovatelji” was challenging because I had to choose between “nurse, nursing attendant, care-giver, private carer and home-care worker” (Bujas, 2011: 876) After brainstorming, I decided to go for “care-givers” because I found that the other terms were inappropriate for this context. Moreover, finding the right equivalent for the term “štićenici” also posed a problem. Even though my first translation was “inmates”, this proved to be the wrong solution. According to the Cambridge English dictionary, the term “inmates” may refer to: (1) a person who is kept in a prison or a hospital for people who are mentally ill or (2) a person who is forced by law to stay in a prison or hospital.<sup>2</sup> Hence, this term was inappropriate for this context, so my next attempt was “clients”, which proved to be the right choice.

Another challenging element of this translation was finding the English equivalents of certain Croatian phrases and expressions. For example, in the sentence “U terapijske svrhe u obzir dolaze mnoge životinjske vrste” I had to be careful while translating “dolaze u obzir.” At first

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<sup>2</sup> Cambridge Dictionary. <<https://dictionary.cambridge.org/dictionary/english/inmate>> Accessed 9 July 2019.

I translated the expression literally as “are considered” but I later realized this is not the right solution, so I changed the phrase into “are suitable for.” The sentence “Različite životinje su za različite ljude” also posed a problem. My first translation was “Different animals are for different people.” However, I realized that this does not make sense in the English language, so I decided to translate it as “Your personality determines which type of pet is the best choice for you.”

There were several more lexical problems. In the sentence, “Većina vlasnika doživljava svoje ljubimce kao ravnopravne pripadnike kućanstva te ih smatra zaslužnima za smanjenje napetosti (...)”, the challenging part was how to translate the phrase “smatra zaslužnima.” This phrase sounds perfectly good in Croatian, but it does not look so good when translated literally into English. Because of that, I decided to change it and render it as “think they play an important role.”

Another problematic item was “povod za razgovor kojim se probija led.” Even though my first translation was “a reason for conversation that breaks the ice”, this proved to be inappropriate, so my next attempt was “an actual conversation starter”, because it fitted better in the sentence and is more easily understood.

There are a few more examples of non-literal translations. The sentence “(...) i druge su se vrste pokazale blagotvornima” makes perfect sense in Croatian; however, while translating, I had to avoid the literal translation of the word “blagotvornima (beneficial)”, because it seemed odd and vague in the English language. Hence, I decided to translate the sentence as “other species have also been proven to have beneficial effects on human health.”

Moreover, “(...) ne priznajem da mačja ljubav nije bezuvjetna kao pseća” is a sentence that perfectly conveys the message in Croatian. My first attempt was to translate it as “I confess that cats love unconditionally just as dogs.” However, I realized that the verb “confess” does not make sense in English and that I should completely disregard the form and focus on the meaning of the sentence. Then I decided to translate it as “I maintain that cats love unconditionally just as dogs.” Besides changing the verb, I also had to intervene in the syntactic structure of the sentence to avoid double negation and to make it more suitable for the target language.

In order for the English version of the translated text to maintain its coherence and stay grammatically correct, I had to make a few other syntactic changes as well. The sentence “Nema sumnje, posjedovanje životinje donosi osjećaj ugodne odgovornosti za živo biće” was

particularly difficult to translate. After two unsuccessful attempts at translating it, I decided to change the word class of the phrase “ugodne odgovornosti” and translate the sentence as “There is no doubt, having an animal makes being responsible for a living creature pleasant” in order for the English version to sound better and more natural. Another example where I had to change the word class is the expression “depresivnih pacijenata.” I decided to translate it as “patients who suffered from depression” because I deemed that a literal translation would be clumsy.

The sentence “To dobro znade zagrebačka obitelj Novak” was also not an easy one to translate. At first, I tried to translate it literally, which did not prove to be the best option for this sentence, as the English version would turn out to be clumsy. I solved this problem by introducing the word “fact” and the solution was: “It is a fact well known to the Novak family from Zagreb.” A similar change had to be made in the clause “čak i ako im je životinja bila jedino stvorenje na koje su se mogli osloniti u kritičnom razdoblju.” Firstly, I translated it literally, as “even if an animal was the only living being that they could count on during the hard times.” However, I realized this was ungrammatical, so I changed it by adding the word fact. Hence, the final solution was: “despite the fact that an animal was the only living being that they could count on during the hard times.”

To sum up, this text was more demanding than I expected, although it does not contain many scientific terms. There were many instances where I had to intervene on the syntactic and lexical level of the text to maintain the coherence and to make the English version sound natural.

### 3. TRANSLATION OF A TEXT ON CULTURE

#### 3.1. Introduction

The following text that I have chosen is from the online edition of a daily newspaper *Jutarnji list*. This newspaper usually contains articles on politics, lifestyle, sports, business, and so on. This particular article is from the area of culture and it is an interview with Darko Milošić, the editor in chief of a small publishing company, Sandorf. The article describes the problems that Milošić encountered when he founded Sandorf. It also delineates the development of his publishing company, as well as Milošić's plans for the company's future.

#### 3.2. Translation

**THE FIRST TEN YEARS OF SANDORF Ivan Sršen and Darko Milošić have been fighting for their rights for years, preparing books for years. And they fantasize about untranslatable Joyce**

„I have decided to deal with work in such a way that, whether I have 17 tasks or one, I have to solve every task like it is the first one, like I am completely fresh. And then I told myself I should never give up “

Darko Milošić, the chief editor of Sandorf, a small publishing company that publishes recognizable books, summarizes the atmosphere in their loft in Trešnjevka in the following way: “Working for us is more of a lifestyle, and less a classic employment. When I come to the office, I am mentally in a different state, as I am out of this social environment.” He is currently working on the book titled “Three Pillars of Zen”, a classic study of zen, originally published in 1965. But Milošić's comment on working at Sandorf does not only refer to zen and his current project, that is how he describes his specific relationship with books in general, his particular attitude towards working in the book industry and also, his own attitude towards people that surround him.

This year Milošić has chosen and edited, along with other titles, “Madness in Civilization” and “The Habsburg Empire: A New History.” Both books have done great, they have received considerable attention. He taught high-school students Croatian language for more than twenty years, and he wrote a popular blog “Gospon profesor” for a long time, which eventually brought him together with Ivan Sršen, the owner and founder of Sandorf. First, Sršen published Milošić's book “55 lakih komada”, then he asked him whether he would agree to edit Robert Graves's “King Jesus”. “When I switched to publishing in 2013, people

were constantly telling me: `The publishing industry is dead. ` That is our mentality, my whole life I have been told that nothing can be done about it.”

The defeatism that Milošić brings up was brought to the fore five years earlier, right at the time when Sandorf was founded. Nevertheless, Ivan Sršen, then in his late twenties, with only a few years of experience in the publishing industry, set up Sandorf, precisely when the financial crisis began. It is not likely that, at the time, anybody in Zagreb believed that it was possible to found a publishing house with such a broad humanistic programme like the one that is covered by Sandorf. The first book that Sandorf published was an eight hundred-page long history synthesis, published in Croatia almost simultaneously with the British edition, Jonathan Fenby`s “History of Modern China”. Then Hanna Arendt`s “An Intellectual Biography” was published, and the third title was Srđan Valjarević`s “Lake Como”. “With these three books, almost everybody from the publishing branch that I asked for advice would answer me by asking me why I was doing this at all. I realised that many do not have faith in this profession. I knew that you cannot assert yourself with your work, not even with a hundredth book, if you hadn`t done the first 99 properly. Assert yourself in a way that somebody notices you, that a librarian, when he takes your book, says: “Yeah, this is Sandorf, we will display this in a prominent place”, Sršen says.

He describes briefly what his life looked like at those times: “When I founded Sandorf, my son was one. In the first year and a half of Sandorf`s existence, my wife used to work every day in the afternoon, and I would work in the morning. We would see each other only on Sundays, and then we would mostly just sleep. I would get up at six a.m. and I would be home from work already at 1.30 p.m. because she would leave for work then, and she would come home at 10 p.m. In those six to seven hours that I would spend at work I couldn`t do much, and that was frustrating. However, when I think about this now, it is good that I was able to spend this first year and a half of Sandorf at home with my child, because now I wouldn`t be able to. Then I had two projects that I was working on and three that were planned, and now we have at least 20 projects on which we are working on and 30 that are planned. At that time, I was just slowly starting with our business, it was just like entering cold water, you know that it is going to be colder and colder, but you also know that you will eventually start swimming. Sandorf ran at a loss, the first four years passed that way, in the fifth we broke even and then I had the courage to expand our team and I invited Darko Milošić to join us.”



At that time, Sandorf had already published around seventy books, and it had a recognizable editorial policy. Soon, Ivan Vidak, currently the editor of the “Avantura” library, joined them. The fourth or fifth book that Sršen published was Márquez` s biography on which Gerald Martin had been working for more than twenty years. He has also been working with the same persistence on Vargas Llosa`s biography for years.

“It was 2009, it looked like we still had some money left, culture still had a place in the media, actually our publishing business in Croatia was on its last legs, before the crisis hit. I did my best for our book to come out nearly simultaneously with all the other translations, because in the rest of the world it was published simultaneously. That year, Martin was on a big South American tour. I wrote to Bloomsbury, the publisher, and they put me in touch with the author. He told me that this South American tour was pivotal to him after he had been working on the book for 20 years. Also, he readily promised that he would come to Croatia after South America, because he wanted to support small publishers and small countries”, Sršen says.

Although he came at the invitation of a publisher who had less books published than fingers on his hand, Martin acted as though he had come to some big capital of the world, to an important market, as if a globally known publishing house had hosted him. “He arrived, presented his book highly professionally, he gave four interviews, and he was concentrated and interested in every question. After that, I asked him if he found this exhausting and whether our arrangement suited him. He replied that he had arrived from Barcelona, where he had 17 interviews in one day, and he was asked to do some more work on top of that. I was really impressed by that. Then I decided to deal with work in such a way that, whether I have 17 tasks or one, I have to solve every task like it is the first one, like I am completely fresh. And then I told myself I should never give up, even though the cost of this book`s publication was paid off only after two years, because this is also a book that contains more than 800 pages. However, every encounter with an author who shows respect, gratitude and faith in you, understands that you also play an important role in the process, that you are a part of a wider project, that is a real incentive. It encourages you, even during hard times, not to give up.”

Publishers that Sršen frequently mentions are all publishing houses that were established at unusual, turbulent times, people who considered books as their vocation, and not solely as a market product. He mentions André Malraux, a former French Minister of Culture, member

of the Resistance Movement and one of the first authors of the Minuit publishing house, “that was established by people who were in the Resistance Movement and who published books, prepared leaflets and brochures under the Nazis.”

“We cooperated with them, and at nowadays it is transparent, from their choice of the authors, their attitude and their way of communicating that books are of pivotal importance to them, that they stand by them and take care of them. And that energy has lasted for 70 years and more than that. Another publishing house that we cooperate with is, for example, Akashic Books from Brooklyn. One of its founders is Johnny Temple, the founder of the band Girls Against Boys. These people have produced their own albums, and in the 1990s, Temple invested money in Akashic Books with the aim of finding new authors and not following mainstream trends, not exploiting people. For example, they were the first to publish Marlon James, who later won the Booker Award.”

It immediately becomes clear that Sršen and Milošić have a similar business philosophy related to books, and attitude towards books in general. Both were formed by books, although one comes from a bourgeois intellectual family and the other grew up with parents who didn't finish elementary school.

Regarding his formative years and books that influenced him Milošić says: “I devoured books, I read more or less anything I could get my hands on, it was a form of escapism, in an attempt to protect myself from the threatening aspects of life, the ones that scared me. However, along the way I found out that it is fine to be different, that being an outsider does not mean that you are wrong, that having a different opinion from most people does not mean that something is wrong with you... By reading, I developed a tolerance for different ways of thinking and living from an early age. I also became aware that there is something new behind the horizon and that reality is not just what is directly under your nose or what someone else presents to you as reality. Nowadays I don't read in order to protect myself from something, but I am still trying to widen my horizons.”

Once a year Sršen, Milošić and Vidak divide the area, sit in their car, and go on a tour of the largest libraries in Croatia. They spend ten days on this. They present Sandorf's programme of publishing activities from the past year directly to people who order books and work with the readers. “That is some kind of a travelling theatre, performance. We, the creators of books, come to people who are most interested in them, describe to them what the books are about, but in this way we, in fact, explain to ourselves why we do this. In that way we save money,

because we sell books directly, avoid the middleman, and we hear librarians who tell us about the readers` reactions to our editions.”

“We came to Vrgorac at the end of May, the town was in crisis, people were emigrating to Germany, those who worked were on minimum wage, there were huge debts left by former authorities. Thus they were saving on libraries, their heating was turned off, but the man who runs the library was very well informed about new books and literary production. You could tell that he was really trying to show the readers what and how much he could do, he bought a humble number of books, then he asked for Darko`s book because he got interested in Darko`s essays”, Sršen describes the encounter that impressed both of them.

“When you travel like that, you find, even in distant parts of the country, a caring audience that consists of people who work in worse conditions than you. That is important. It commands respect. In general, you cannot do this job if you do not have a really specific relationship with books. In one period of my life, I would practically say, books saved my life and I am not ashamed of this, perhaps naïve, idealism of mine, because I know that somewhere, someone in some part of Croatia will read a book that we will publish and that this will, in some way, change that person`s life. This is definitely worth the effort and because of that, our work is worth pursuing. I do not perceive a book as a mere commercial product. Working with books implies having some sort of deep motivation.”

Sršen has been announcing the publication of Frank Zappa`s autobiography “The Real Frank Zappa Book” for years. He translated the book five or six years ago. “But it is illustrated with several hundreds of miniature drawings, each page containing four or five of them, and this is quite complicated to make, it is a great technical challenge to deal with all these materials. However, the rights for the book were obtained, the owner of the rights is Zappa`s son Ahmed Zappa.”

Before he founded Sandorf, he had been working for two publishing houses that publish music biographies. He read this book a long time ago, back in the 1990s, just after its publication, and since then he has wanted to publish it in Croatian. “First, I was trying for ten years to obtain the rights for this book. Frank Zappa self-published the majority of his ca. 70 albums. He had a studio in his house and he and his wife were also selling albums by themselves. Zappa initiated and encouraged the entire “do it yourself generation” of the 1980s, he rejected all large publishing houses and their blackmails and he carried on by himself. He did not give rights to his music to anyone, he worked according to the principle:

if you want to buy something, order from me directly, I will pack this for you and send it to you by post anywhere in the world. That was the case with this book also, he did not give the rights to anyone. German, Italian, Lithuanian and Spanish editions were published, but illegally.”

Sandorf’s path towards obtaining the rights to Zappa’s book is both a story about persistence, and also a story about good fortune, lucky coincidence. At first, I was sent from one lawyer to another. Zappa died in 1993. For a long time, I could not reach his wife who had inherited all the rights. With respect to the rights to Zappa’s book, she was the same as her husband, she didn’t want to give them to anyone. After three or four years, I managed to talk to her secretary for the first time. Since then, I called every six months and asked whether she had forwarded my inquiry to Gail Zappa. There was no answer. Always something vague. Six or seven years after my first inquiry to the lawyers concerning this book, once when I called the secretary and she again replied that Gail hadn’t decided yet, I asked: “OK, is there anything else I could send you, besides this e-mail?” At first, she was silent, but then she replied: “Send your CV.”

Sending a CV was absurd in this situation, but he did it. “And again, nothing happened for six months. And then, I called and the secretary said: “Wait a moment.” In a few seconds, Gail Zappa answered: “Hi, Ivan, how are you?” And I realized that she had read my CV and she had seen that I translated a few of Robert Graves’ books, and Graves is her favourite author”, Sršen says.

Milošić adds to this: “That is our perseverance. We published Godard’s “Biography”, the whole process lasted for five years, we obtained rights and lost them, as well as subsidies. However, there is no quitting.” Sršen continues: “You need to have some kind of transtemporal perspective when you work with books, because you realize that great literary works took years to be made, some even decades, and you cannot change opinions from one day to the next, give up at the first obstacle and say that you don’t want to do it after all.”

Which book did they publish at a loss? “None, because we were very careful everywhere, with modest print runs, we didn’t rush into anything”, Ivan Sršen says. The book with most copies in their storage is A Dictionary of Archaeology, a translation from Italian, which is actually a lexicon made by two university professors, Riccardo Francovich and Daniele Manacorde.

“We finished the financial construction with the Italian institute, they stepped in on our age-long work on a book that has more than 700 pages. Then you reach the stage when it is pointless to print such a large book on which we worked for five years in 300 copies, when it is wrong to make a limited edition of such a valuable book, because it contains about a hundred entries from archaeology, art history, geography, palaeontology, ethnology, anthropology... We printed 700 copies and we have more than 300 in stock. This is a large book, it takes up a lot of space, and we sell approximately 20 copies every year.”

This is more an example of bad judgment in terms of the print run, he explains. “We do not rush into things, we have a strict budget; sometimes we plan the financial construction for two or three years, until we have enough money for the translation or some other part. We don't give up on books that we consider hard to cover financially...”, Sršen says. They are aware that some of their books will be sold slowly, but continuously for years, such as “Anti-Oedipus” or “A Thousand Plateaus”, the first and the second part of a stupendous literary work “Capitalism and Schizophrenia”, written by the French authors Gilles Deleuze and Félix Guattari.

“Or Jaeger's: “Fundamentals of the History of His Development” or “Work on Myth”, written by Hans Blumenberg. These are timeless books that will also be relevant in twenty years' time” Milošić goes on and adds that he would like to publish Gregory Claeys': “Searching for Utopia: The History of an Idea”.

In the following year, Sršen is planning to translate Jack London's “The Road”, a series of articles that he wrote for the San Francisco Chronicle in 1908 and 1909, at a period when he was already very famous. He was requested, as a famous citizen of the Bay Area region, to write whatever he wanted, so he wrote a series of articles about his life as a vagabond, because he had lived that way for some time in the 1890s. In the period of the first economic crisis in America, when the steel industry had collapsed, workers who were fired from steel plants were mostly teenagers and many of them became vagabonds. With this book, he sent a message to the establishment and the elite where the source of his poetics and inspiration lay.

Which book would you like to publish- if you could, if there were no various, and sometimes too big, obstacles? “After we had published important books of contemporary philosophy and theory by authors such as Gilles Deleuze, Michael Foucault or Peter Sloterdijk at the initiative of our friend Slavko Amulić, at one point Slavko recommended to me to search for a translator for Joyce's untranslatable book “Finnegans Wake”. We never started this project, but I often

think of it as an “impossible option”. I have to admit that publishing the major work by Gilles Deleuze and Félix Guattari “A Thousand Plateaus” seemed equally impossible to me. However, due to the patient effort of the translator Marko Gregorić and four editors (Ana Grbac, Boris Gunjević, Slavko Amulić and my humble self), the book was published in 2014.”

### 3.3. Commentary and analysis

At first glance, this article does not seem particularly demanding, but in reality, it was the most difficult for me when it comes to translation. There were several problems with this text. The first problem that I encountered with this article was that it is made up of long Croatian sentences, which in some cases had to be broken down or paraphrased to make the English version sound natural and to maintain the coherence of the text. I decided to render the sentence “No, Milošićev komentar o radu u Sandorfu ne odnosi se samo na zen i aktualni projekt, time je opisao specifičan odnos prema knjigama općenito, prema poslu s knjigama te ljudima koji ga okružuju.” as “But Milošić`s comment on working at Sandorf does not only refer to zen and his current project, that is how he describes his specific relationship with books in general, his particular attitude towards working in the book industry and also, his own attitude towards people that surround him.” The phrase “specifičan odnos” had to be repeated and paraphrased because otherwise the English version would be ambiguous and a bit clumsy.

Another example where I had to reiterate a phrase is the sentence “O formativnim godinama i knjigama Milošić kaže (...).” When translated literally, the English version lacks clarity, so I had to adjust it a little. I repeated and paraphrased the term “formativne” and I translated it as follows: “Regarding his formative years and books that influenced him Milošić says (...).”

Furthermore, the sentence “Četvrta ili peta knjiga koju je Sršen objavio bila je Márquezova biografija na kojoj je Gerald Martin radio više od dvadeset godina, istom upornošću s kojom sad već godinama radi na Vargas Llosinoj.” was particularly challenging. After two unsuccessful attempts at translating it, I ended up with “The fourth or fifth book that Sršen published was Márquez`s biography on which Gerald Martin had been working for more than twenty years. He has also been working with the same persistence on Vargas Llosa`s biography for years.” I had to break down the sentence into two parts in order for the translation to remain coherent and grammatically correct. Also, I made a change in the word order- I shifted the phrase “već godinama” to the end of the sentence to make the sentence flow smoothly.

Another challenging part of this translation was trying to find the right English equivalents of certain Croatian words and phrases. The first problematic phrase was “pod njihovim mansardnim krovom.” Firstly, I tried to translate it literally as “under their attic”, but I realized

this does not make sense in English so I had to change the preposition and alter the phrase “mansardni krov” as “potkrovlje.” In the end I rendered it as “in their loft.”

The phrase “apostrofiran do maksimalnih granica” in the sentence “Defetizam što ga Milošić spominje bio je pet godina ranije apostrofiran do maksimalnih granica (...)” was also quite challenging. My first translation was “The defeatism that Milošić brings up was emphasized five years earlier to the extreme (...)” which sounded weird and clumsy in the target language so I had to change it a bit and translate it as “The defeatism that Milošić brings up was brought to the fore five years earlier (...)”

Also, in the sentence “Aha, ovo je Sandorf, to ćemo istaknuti”, I had to go with a more descriptive translation of the word “istaknuti” for the purpose of conveying the right message. Therefore, I translated the sentence as “Yeah, this is Sandorf, we will display this in a prominent place.”

Further problems were caused by idiomatic phrases for which I had to do some research in order to convey them correctly, because they have a different form in the English language. For example, “doći na nulu” is translated as “break even” and “zadnji trzaji” as “on its last legs.”

There are also some fixed phrases that required non-literal translation. In the sentence “Sandorf je donosio samo gubitke (...)”, I had to find a suitable translation equivalent for the phrase “donositi gubitke.” After reading some articles on the Internet that dealt with similar topic, I came up with the translation “Sandorf ran at a loss (...)”

Another example where I opted for a non-literal translation is the sentence “Dao sam sve od sebe da knjiga izađe gotovo paralelno sa svim ostalim prijevodnim izdanjima, jer je u cijelom svijetu izlazila paralelno (...)” Although the term “paralelno” is perfectly understandable in Croatian, it does not sound so good when translated literally into English. Therefore, I decided to translate it as “simultaneously”, and the final translation was “I did my best for our book to come out nearly simultaneously with all the other translations, because in the rest of the world it was published simultaneously.”

Moreover, the sentence “Pisao sam Bloomsburyju, izdavaču, oni su me spojili s autorom.” was hard for me to translate because of the phrase “spojili s autorom.” As the literal translation of the phrase would not be the best option because it is clumsy and inappropriate, I went with “they put me in touch with the author”, which proved to be the right solution for this phrase.



Also, in the sentence “Shvatio sam da kod mnogih doista ne postoji vjera u ovaj posao.” I must say that the literal translation of the word “posao” (“job”) would not be the best option in this context, as it does not convey the same message in English. Instead, I opted for the translation “profession” because I deemed it was more appropriate and easily understood.

There are also instances where I had to change the word class of the words to adapt them to the spirit of the English language. The following examples illustrate this. The phrase “publika kojoj je stalo” was translated as “a caring audience” because it sounds more natural in English. Moreover, in the sentence “To je i fizički velika knjiga, zauzima puno mjesta, a godišnje se proda dvadesetak komada.” I translated the word “godišnje” as “every year.”

Some sentences in this text required a change in the word order, because the Croatian language has certain flexibility when it comes to word order, while the English language is an SVO (subject-verb-object) language. For example, I had to switch places of the subject and verb in the sentence “Aha, ovo je Sandorf, to ćemo istaknuti”, govori Sršen.”, and I translated it as “Yeah, this is Sandorf, we will display this in a prominent place”, Sršen says.”

I also had to alter the sentence “Na skladištu im leži najviše primjeraka Arheološkog rječnika, prijevod s talijanskog, riječ je zapravo o leksikonu što su ga sastavila dvojica sveučilišnih profesora, Riccardo Francovich i Daniele Manacorde.” In the SVO order the sentence goes like this: “The book with most copies in their storage is A Dictionary of Archaeology, a translation from Italian, which is actually a lexicon made by two university professors, Riccardo Francovich and Daniele Manacorde.”

To conclude, this text was the most difficult to cope with and it took quite some time in order for it to be translated well. Many problems that occurred were connected to the syntactic features that are characteristic of the Croatian language (long sentences and flexibility in the word order). Other problems were caused by idiomatic phrases and some fixed phrases that have a different form in the English language, so I had to be careful while translating them. Nevertheless, this was an interesting experience and a chance to enrich my vocabulary.

## **4. TRANSLATION OF A BIOGRAPHICAL TEXT**

### **4.1. Introduction**

The third text that I have chosen for the translation is from *the Ziher portal*. *Ziher* is a portal about art and culture and it has been publishing articles for nine years now. The aim of this portal is to promote cultural values among young people. The chosen article is a biography; more specifically it is about the life of a famous Mexican painter, Frida Kahlo.

### **4.2. Translation**

#### **Frida Kahlo: The woman who created a revolution and history**

Artists find their inspiration almost everywhere, and some of the most famous works were created in most unusual places. Frida Kahlo was one of such artists. Who was Frida Kahlo? This is a complex question per se. Some details of her private life are not fully known to us, which is, all things considered, the way it should be. Some secrets should remain secret.

#### **Because I am so often alone, I am the subject I know best**

Magdalena Carmen Frieda Kahlo y Calderon or Frida Kahlo (de Rivera) was born on June 6, 1907 in Mexico City, more precisely in La Casa Azul, which was situated in the little town of Coyoacan. Later in life she claimed that she had been born in 1910, not because of vanity, but due to her desire that the year of her birth coincide with the year when The Mexican Revolution began, i.e. the year when modern Mexico was “born”. Likewise, her real German name was Frieda which, when translated, means peace. In 1935, for unknown reasons, she decided to drop the letter “e” from her name and she became Frida.

When she was six, she contracted poliomyelitis and as a result her right leg and foot did not develop proportionately with the rest of the body. Legend has it that this was one of the reasons why she wore long and colourful dresses and trousers. There is also a speculation that she was born with a deformity called spina bifida that possibly affected the development of her spine and legs.

Frida`s physical impediments did not hinder her intellectual development; it is a well-known fact that she was considered an intellectual from her childhood. Hence, it is not surprising that she enrolled in one of the most prestigious educational institutions in the country. At the same time, she was helping her father, a professional photographer, with developing photographs in his studio. It was the time when the artistic movement called Muralism started to develop.

Its creator was Diego Rivera, whom Frida later married. Unfortunately, during her school years she had a traffic accident which rendered her sterile. A long metal rod from the bus made a hole in her stomach and came out on the other side, her right shorter leg was broken in eleven places, and her foot was completely crushed. Her spine was cut in three places, as well as her ribs and the collarbone. Since this period she dedicated herself to creating self-portraits. This was followed by a whole series of paintings in which one can notice Frida's pain, sorrow and suffering. Her pain never ended and her worn-out body increasingly forced her to rest and seek solitude. One interesting fact is that Frida loved both men and women and the most famous women with whom Frida had relationships were the American artist Georgia O'Keeffe and Josephine Baker.

### **The woman whom Vasilj Kandinski and Pablo Picasso admired**

In 1938 Frida Kahlo was offered an opportunity to exhibit in a modern gallery called Julian Levy in New York, which eventually recorded high attendance and resulted in the painter's triumph. After selling a great number of paintings, an exhibition in Paris ensued, where Pablo Picasso, a painter and a co-founder of cubism, noticed her works. They established a close friendship. A gift that Picasso gave to her as a sign of respect were earrings that Frida wore all the time. Frida went to Paris at the invitation of Andre Breton, a French writer and a poet. There she had a successful exhibition, as was demonstrated by the fact that even Louvre bought one of her paintings. What highlights her success even more is the fact that her painting was the first art work of a Mexican artist that Louvre had bought in the 20th century.

### **The first woman in the history of painting who treated general, but also very specific topics related to women without a compromise**

At the end of the 1920s, a friend introduced her to Tina Modotti, a famous actress and a communist. Due to her influence, Frida joined to The Communist Party. Frida was very active in the Communist movement, so it is not surprising that in her home she welcomed Leon Trotsky, a famous Russian revolutionary and leader of The Red Army, who applied for asylum in Mexico while running away from the Stalin Regime. Diego and Frida couldn't resist their communist ideals, so they included Lenin in the mural in the Rockefeller Centre in New York City. The mural was completely destroyed; however, in 1934 the same mural was painted again, but this time in the Palace of Fine Arts in Mexico City.

Frida's paintings, self-portraits and her version of traditional Mexican votive paintings called Retablos, served her to illustrate her major life traumas, such as hospital treatments, infertility,

marital and love problems. Frida Kahlo's paintings were imbued with Mexican cultural heritage, painted using vivid colours in dramatic symbolism. Thus, for example, monkeys, that are known as a symbol of lust in Mexican mythology, frequently appear in her paintings. Also, her paintings often contain Christian and Jewish symbols.

Frida tried to distance herself from labelling because she never painted dreams, but her reality. Frida's art work represents her inner states. Pain and sorrow that she projected in paintings literally drove people to anxiety and questioning of their own acts. A painting of Frida lying in a hospital bed surrounded by foetuses and a sheet soaked with blood symbolized her pelvis, which was too injured to carry a child. This very painting is her story about a bare and lonely soul, surrounded by the landscape in which her sterility resounds.

### **The romance between Frida Kahlo and Diego Riviera**

Frida's painting Self-Portrait as a Tehuana or Diego in My Thoughts or Thinking of Diego from 1943 is classified as the best illustration and one of the most beautiful self-portraits of lovers. She started creating this double self-portrait in the late summer of 1940, after their divorce. She outlines the metaphor literally, as she often did. Diego is shown on her head, tattooed onto her brain, i.e. locked in her head, despite all the troubles caused by her extramarital affairs. She simply cannot stop thinking about him. In that painting Frida is wearing a traditional Mexican costume that Diego loved and a crown of leaves that seems like a personal prison, her obsession.

Diego later wrote in his autobiography that her death had been the worst day in his life and that, unfortunately, only then did he realize that his love for Frida comprised the most beautiful part of his life.

### **Self-portrait with Thorn Necklace and Hummingbird**

In the painting Self-portrait with Thorn Necklace and Hummingbird, Frida stretched the Christ's crown of thorns and created herself a necklace, representing herself as a Christian martyr. Thorns on her neck symbolize the pain that Frida still felt because of her divorce with Diego. A dead humming bird hangs on the thorn necklace and its stretched wings represent Frida's iconic eyebrows. It is an interesting fact that in the Mexican folklore tradition, a dead humming bird was considered as a symbol of luck in love. Above her left shoulder stands a black cat that is associated with misfortune and death. That is how Frida expresses her emotions, while above her right shoulder stands her monkey, a gift from Diego, usually a

symbol of the devil. Butterflies in her hair represent resurrection. The surrealism in the picture is very obvious and powerful. From it we can interpret Frida's discouraged state in which she paints elements that are illogical at first and seem photographically precise. Her unconscious expression is visible in this.

“Why do I call him my Diego? He was never mine and never will be. He belongs to himself.”

Smaller sketches and photos that Frida developed with her father are perhaps most touching. They also include a lithography Miscarriage from 1932 that Frida created after she had lost her child. She is connected to an enlarged foetus with umbilical cord, while lying naked on a camp bed. Blood drips everywhere around her and tears run down her face. The moon is weeping in the distance and feels her suffering.

She died on June 13, 1954 at the age of 47. The official cause of Frida's death was pulmonary embolism. However, due to her claims it is suspected that she had overdosed, whether by accident or on purpose, but this will never be proved with certainty. On the day of her death, Frida's loved ones gathered in a crematorium to witness the act of cremation. Frida herself came up with a way to bid farewell to her loved ones in an unforgettable way. While those who were present cried, a sudden heat wave from the open door of a furnace caused her burning body to rise up. Her burning hair fluttered around her head like a halo. While the door was closing, it seemed like a smile appeared on her lips. The last thing she wrote in her diary was a sentence and a thought: “I hope the exit is joyful and I hope never to return.”

Her life served as a template for Frida, a Hollywood movie from 2002, in which Salma Hayek plays Frida. She also inspired many authors, including our Slavenka Drakulić for her book *Frida's Bed*.

### 4.3. Commentary and analysis

Unlike the second article, this one was a bit easier to translate. However, there were still issues I needed to resolve in order to achieve a successful translation. The writing style was legible and clear, but when translating, I had to make some stylistic changes due to the differences in the spirit of the Croatian and the English language.

The first problem that occurred is the usage of tenses. While the Croatian language is quite flexible when it comes to tenses, i.e. we often use the present tense to narrate past events, it was not possible to use historical present in the English version of this text. Hence, I had to change the tense in the sentences “Frida Kahlo jedna je od takvih umjetnica. Tko je Frida Kahlo, kompleksno je pitanje samo po sebi.” and I rendered them as “Frida Kahlo was one of such artists. Who was Frida Kahlo? This is a complex question per se.” Also, I had to break down the other sentence in two parts, because otherwise the English version would sound a bit clumsy.

What also presented certain problems were the changes I needed to make in the word order. As I already mentioned, the English language is an SVO language, so I had to pay attention to it while translating certain sentences. One example of this is the sentence: “Poklon u znak poštovanja koji joj je poklonio Picasso, naušnice su koje je Frida stalno nosila.” In order for the English translation of this sentence to make sense, I had to move the phrase “u znak poštovanja” to the end of the first clause, so the translation is as follows: “A gift that Picasso gave to her as a sign of respect were earrings that Frida wore all the time.” Another sentence that needed to be adjusted to the rules of the English language is “U tome je vidljivo njezino nesvjesno izražavanje.” After the necessary changes were made, the final solution was: “Her unconscious expression is visible in this.”

Another challenging part of the text was connected to the Frida Kahlo`s artistic opus, i.e. the names of her paintings. Since these had to be original names I searched the Internet to find the proper equivalents (e.g. “Autoportret kao Tehuana ili Diega u moje misli ili misli o Diegu”= “Self-Portrait as a Tehuana or Diego in My Thoughts or Thinking of Diego”, “Autoportret s ogrlicom od trnja”= “Self-portrait with Thorn Necklace and Hummingbird”, “Pobačaj”= “Miscarriage”). Also, I had to look up the name of Slavenka Drakulić`s book (“Frida ili o boli”= “Frida`s bed”). Apart from these names I had trouble with some phrases and terms which could not be translated literally. The first phrase that was problematic for me was “kad se sve zbroji”. After brainstorming, I decided to translate it as “all things

considered”, because I deem it is appropriate and that it conveys the same message as the original. Also, the phrase “tijekom školovanja” is not clear when translated literally, so I went with “during her school years.”

A phrase that also posed a problem was “Ljubav Fride Kahlo i Diega Riviere.” Firstly, I tried to translate it literally, as “The love between Frida Kahlo and Diego Riviera.” However, I realized that it would be better to go with a different phrase, so I opted for “The romance between Frida Kahlo and Diego Riviera” because it sounds more natural in the English language.

To sum up, this article was slightly easier to translate than the previous one. All in all, the text was clear and coherent and most of the problems that occurred during the translation were connected to the syntactic differences between the Croatian and English language.

## **5. TRANSLATION OF A TEXT FROM A POLITICAL WEEKLY MAGAZINE**

### **5.1. Introduction**

The final text that I chose to translate for the purpose of this B.A. thesis is an article from *Obzor*, a political weekly magazine, but it is not about politics because this magazine contains news from various fields. This particular article is about videogames and the way they influence children. The information given in the text is corroborated by acclaimed experts: doctors, psychologists, etc.

### **5.2. Translation**

#### **Videogames- a free nanny who rewards a child for a murder**

Handling of weapons is a main virtue, one can rob without any consequences, cars still run after a series of collisions, after a violent death it is easy to come back to life and killing is rewarded with coins and points. Everything that is “normal” in the world of computer and videogames is far from reality in the real world, and most people, primarily adults, will conclude- even derisively- that this makes perfect sense. Is it not completely clear to everyone that the things that happen on the computer screen are nothing but virtual reality? - They will conclude. However, what about children?

#### **Too little life experience**

In the recent years, the columns of crime chronicles around the world have been increasingly filled up with news about young players who have taken their lives or someone else's under the influence of videogames. In several cases of mass shootings in schools in the USA, it turned out that murderers were young people who had spent hours playing violent games. In Spain, on the other hand, a thirteen-year-old recently hanged himself after his teammates had accused him of being responsible for the defeat of their team in an online game. They convinced him to punish himself by taking his life in front of a camera while they were watching. A twelve-year-old Ukrainian girl became a victim of Blue Whale, a cruel suicidal game challenge that sowed death among children worldwide. As a consequence, its creator was arrested last year. Last week, a mother from Croatia warned us that these alarming cases do not happen to someone else, somewhere else by sharing her shocking story with the public. Her thirteen-year-old son killed himself earlier this year after he had played Doki Doki Literature Club, a psychological horror computer game. Although there is a warning at the beginning of the game that it is disturbing and not intended for those younger than 13, at first



glance it seems to be an innocent story in which four girls invite a fifth member, i.e. the player to join their literature club. As the game progresses, what at first seems as an engaging anime in which characters write each other poems, converts into a psychological torture that affects the fragile psyche of children and adolescents. The girls from the literature club become depressed, they injure themselves, and in the end, take their own lives. One girl hanged herself, the other stabbed herself with a knife. Apart from traumas caused by these scenes, a player is burdened with a feeling of shared responsibility. This is a morbid turn of events that has shocked adult players, too, who declared on the Internet forums that they also found this difficult to cope with. What`s more, the boy from Croatia confided to his parents that the game was becoming weirder and scary, but no one expected that the worst would happen. The boy hanged himself in his room, and he took his life in the same way that one of the characters in the game took hers. Hence, the question arises: is it really, especially for the youngest players, so simple to draw a clear line between the real world and the virtual world?

-This is really hard, and some adults can have problems with it as well, so how can one expect this from children? They are immature and do not have enough life experience to clearly separate the fantasy world or virtual world from the reality. The biggest problem is that, due to games, they have difficulties in understanding the process of death and that shooting people in a game is not the same as shooting them in the street or in the classroom- doctor Ante Bagarić, an expert for treating adolescents addicted to the Internet and computer games in the Clinic for Psychiatry Vrapče in Zagreb, explains. He points out that the more time a player spends playing videogames, the bigger his problem of perception is. Moreover, one can eventually develop mental illnesses and psychotic disorders such as anxiety and depression. However, he notes that one should bear in mind that we live in a world where it is not possible to prohibit gaming and that prohibition is never the answer. Instead, one should understand that gaming is nowadays a part of our daily lives and that one should talk with his children about it and educate them.

Videogames, from those that are played on consoles to computer and online games, started to develop in the mid-20<sup>th</sup> century, and they flourished in the 1980s and 1990s. In the recent decades, they have become so popular that they have out-earned the music and film industry, which, for instance, in 2016 together brought in 55 billion dollars on the global market. On the other hand, videogames earned more than 100 billion dollars in the same period. Although they were initially played in playrooms, the technology advancement has brought videogames into our homes and most people`s lives have become unimaginable without them. Research

has shown that all children have played a videogame at least once, and that, for the vast majority, this represents a common way of spending their free time. According to the research of Professor Vesna Bilić from the Faculty of Teacher Education in Zagreb, more than 80 percent of children and young people in Croatia play videogames. In this respect we stand side by side to the USA. Even so, this way of entertainment is more popular among boys for whom it is more important to win and to assert themselves in any kind of competition, including videogames.

-When videogames first appeared, they delighted some parents because they are like a “free nanny”. They entertained children for a couple of hours and their parents deemed their children were at home, safe, but actually they left them on a virtual street which can be even more dangerous than the real one- Vesna Bilić points out and adds that eventually, parents have lost control. Their children started to change, as a result of their preoccupation with games, they started to neglect school, their friends... And eventually, children`s behaviour started to change.

-Experts, especially in the social sciences, agree about very few claims as strongly as they do about the assertion that videogames have a major influence on children- Bilić, who has carried out some of the few studies in Croatia on this subject, points out. As she says, due to their interactivity, games stimulate complete identification of the player with the virtual world like no other medium. Children choose their character, identify themselves with it, they make decisions and influence the outcome... Children are drawn to this illusion of power and the fact that they actually go beyond their everyday experiences. As a consequence of long gaming sessions they actually lose the ability to discern what is reality, and what is not.

-Neither books, nor television or movies have had such an impact on children`s minds as videogames have. Of course they have also influenced children, but here we are talking about a much stronger impact because a child is actively involved as a player, instead of being just a passive viewer- Bilić points out and goes on to say that the mere influence of videogames on children is not so scary, but one should take into consideration the way they do this, i.e. the content of the videogames children are bombarded with. Studies have shown that a staggering 89 percent of all games are centred around violent content. Murders, destructions, fights, shootings, battles, wars, vampires, zombies, blood, weapons... literally scream from almost every game that is played. Even those games that at a first glance seem innocent, such as fatal Doki Doki, ultimately end in tragedy. The problem is, the situation is getting worse

day after day. Therefore, the analysis of game contents shows that initially, games hardly ever contained violence. Eventually, however, violence has almost completely prevailed.

### **Like military simulators**

-It is important to say that videogames are neither bad nor harmful per se; in fact, they can have a good influence if children are presented with the right content- Vesna Bilić points out. Educational games which help children to learn new skills are extremely useful, so there are games which can teach them, for example, to recognize the symptoms of a heart attack or stroke. However, only five or six percent of all games are educational, although studies have shown that children who play them develop better coordination, their reaction time is shorter and they also improve logical and mathematical skills, their ability to solve problems and their leadership capacity. If children play prosocial videogames, their prosocial behaviour improves. Videogames improve concentration in children, stimulate children's thought processes and are also useful for learning foreign languages.

However, on the other side, there are violent videogames that have a completely opposite effect. More than one hundred studies carried out worldwide have found that these games, if they are played often and frequently, cause aggression, attention disorders, and lead to social isolation. Intense playing of violent videogames is linked to poorer school performance, alcohol and drug abuse and poorer relationships with parents and friends. It is worrying that these games teach children that their goal is violence and murder. The biggest problem is that children constantly repeat the same actions such as shooting and they get used to them. Eventually they become less sensitive to blood and death and they sympathize less with the victims. Also, they start believing that violence is a common occurrence in the real world, so as a result, they develop tolerance to it.

-These are bloodthirsty games that teach children how to kill. They constantly repeat aggressive actions and imitate them in reality, because this is what children do- they imitate what they see, and especially what they do in videogames- Vesna Bilić concludes and adds that it has been noticed that children emulate characters from the games in their movements, expressions, and personality. Experts were surprised that, in the cases of mass shootings in American schools, the shooting skills of the young murderers surpassed the military standards of professional shooters, although, in reality, the murderers had never held a gun in their hands before the massacre. They trained by playing videogames, whose resemblance to reality was

confirmed by military experts. They also pointed out that many videogames highly resemble military simulators that are used in military training.

-Nevertheless, it should be emphasized that neither will violent games convert all children into potential murderers, nor will all children become more violent due to videogames; however, videogames will probably prompt aggression in children who have an inclination to such behaviour. In this matter, children who are less successful in real life and the ones who have lower self-confidence are more vulnerable. They feel more powerful and more successful in the virtual world and actually, they want to project this to reality- Bilić points out and adds that parents play a pivotal role in the prevention of the bad influence that videogames can have on children. Although many people say that they don't understand this and they turn a blind eye to it, Bilić warns that being involved in children's activities and supervising them are characteristics of responsible and effective parenting. A parent's responsibility is to inform himself and to talk with children about their experiences in the world of videogames. Hence, the message that the experts are trying to convey to the parents is that children perhaps know more about technology, but parents know more about life.

Schools, i.e. the educational system which has a duty to educate children about the proper use of videogames and other media as well, should take over some of the responsibility. Vesna Bilić points out that this calls for the implementation of media education. Association for Communication and Media Culture (DKMK), which thinks it is high time to make children media literate, has been organizing educational workshops all over Croatia since 2011, giving lectures for parents and children in schools, conducting research... One of the topics they have talked about are precisely videogames, and they are currently giving lectures called "Videogames- play with us to avoid the fuss" to the fifth-graders in elementary schools in Velika Gorica.

-Older generations maybe do not understand this, but one should continually talk with children about this topic. Parents need to realize that they have lived before the appearance of modern videogames, therefore they do not have so many problems with separating the virtual world from the real world. However, children today are so called virtual reality natives who have been surrounded by new technologies all their lives- communicologist Danijel Labaš, a professor at the University Centre for Croatian Studies of the University of Zagreb and president of DKMK, explains.

-Therefore, our lecturers talk with children about games and in doing so, it is important that they do not patronize the children, but they should prompt them to think. First, we tell them about the benefits of gaming and we do not forbid them to play videogames, we say that we understand this is fun to them. What is more, older people love this, too- Labaš points out and adds that it is necessary to warn children about the downsides that games have, primarily the distorted system of values they represent. Not only do videogames display violent content, but they also encourage and promote aggression. This especially worries the experts. It is as if they are sending a message “Well done, you did a great job with this murder”, which is alarming, considering that children are taught to do things for which they are awarded.

### **The development of addiction**

-Children literally get coins for a murder that is well executed; to take a life means to win, and the more enemies they murder, the more points they have and the more successful they are. Someone has to tell the children that this is wrong and that, in the real world, a murder is not alright- Labaš points out and adds that another danger that videogames hide is the development of addiction. In the past, it was thought that only chemical substances such as drugs and alcohol are addictive, but more recently it has been recognised that the other things such as gambling or videogames pose the same danger. Players who have developed an addiction have an uncontrolled desire for gaming, suffer loss of control, uneasiness and they neglect other aspects of their life... Many addicted players said they felt like slaves, and there were instances of children who threatened to kill themselves if they were forbidden to play videogames.

### **Compensation by playing**

Last year, in Zagreb, the first outpatient clinic for the Internet, videogames and gambling addiction treatment was opened in the Psychiatric Hospital Sv. Ivan, and when it comes to children, many parents turn to the Child and Youth Protection Centre of Zagreb with a question whether their children spend too much time gaming.

-Although sometimes various harmless motives can prompt these behaviours, such as too much free time, turning to videogames may be an indication of an escape from reality, or that the child is facing difficulties in the real world. Gaming is then a compensation mechanism, if a child is, for example, exposed to peer bullying every day at school. When the influence of videogames is discussed, one should address this issue in particular- why a child has turned to videogames in the first place- Ana Raguž, a psychologist from the Protection Centre, states.

### 5.3. Commentary and analysis

The last article that I chose to translate for my B.A. thesis is written in mostly clear and coherent sentences. However, while translating this text, I came across several problems.

The first problem encountered in this translation was finding the right translation of the phrase “crna kronika.” Its translation required some research on the Internet. I found several possibilities, some of which I found inappropriate, so in the end I opted for “crime chronicles” because I deem that this phrase is the closest equivalent for this category of news in the English language. The next challenging phrase was “morbidni prevrat.” At first, I tried to translate it as “morbid upheaval”, but then I realized that this is not the correct term, so I decided to translate it as “morbid turn of events.”

Another prominent issue was the translation of the phrase “kako smrt funkcionira” in the sentence “Najveći je problem što zbog igara imaju poteškoća u shvaćanju kako smrt funkcionira (...).” I had considerable amount of trouble with the translation of this phrase because the literal translation would be wrong and completely inappropriate. After two unsuccessful attempts at translating it, I rendered it as “The biggest problem is that, due to games, they have difficulties in understanding the process of death (...).” I find this solution suitable because it has the same effect in English.

The next problematic phrase was “treba uzeti u obzir” in the sentence “Ipak, napominje kako treba uzeti u obzir da živimo u svijetu u kojem je igranje nemoguće zabraniti (...).” My first decision was to translate it literally, as “it should be taken into account”, but then I realized that this is not the best option because it sounds clumsy, so I went with “one should bear in mind.” Therefore, the final solution is “However, he notes that one should bear in mind that we live in a world where it is not possible to prohibit gaming (...).”

The next phrase that I had trouble with translating was “kvalitetno roditeljstvo.” Since the literal translation would be unnatural and clumsy in the target language, I opted for “effective parenting”, which I think it is the most appropriate solution.

Furthermore, the sentence “Videoigre- igranj s nama da ne bude drama“ took up a lot of my time since I had to come up with the translation that would have the same meaning as the original and also contain a play on words. I solved this problem by introducing the word “fuss” instead of “drama”, so the final solution was “Videogames- play with us to avoid the fuss.”

Another challenging phrase was “još jučer” in the sentence “Vesna Bilić ističe kako je za to nužno uvođenje medijskog odgoja, a da je s medijskim opismenjivanjem djece trebalo početi još jučer, smatra Društvo za komunikacijsku i medijsku kulturu (DKMK) koje od 2011. organizira edukativne radionice diljem Hrvatske, održava predavanja u školama za roditelje i djecu, provodi istraživanja...” I decided to go for “it is high time”, so the final solution was: “Vesna Bilić points out that this calls for the implementation of media education. Association for Communication and Media Culture (DKMK), which thinks it is high time to make children media literate, has been organizing educational workshops all over Croatia since 2011, giving lectures for parents and children in schools, conducting research...” I also had to translate this sentence as two separate sentences in order to maintain the flow of the text in English.

Another example where I opted for the breakdown of a sentence is: “Ne samo da prikazuju nasilan sadržaj nego potiču i ohrabruju agresivnost što stručnjake posebno zabrinjava.” I translated it as “Not only do videogames display violent content, but they also encourage and promote aggression. This especially worries the experts.” After this change, the translation went smoothly.

Besides these bigger issues I had to deal with, I also had to make some syntactic changes connected to the word order. For example, I decided to render the sentence “Dio odgovornosti bi trebale preuzeti i škole, odnosno obrazovni sustav koji ima dužnost educirati djecu o pravilnom korištenju videoigara, ali i drugih medija.” as “Schools, i.e. the educational system which has a duty to educate children about the proper use of videogames and other media as well, should take over some of the responsibility.” I had to put the subject at the beginning of the sentence, because otherwise it would be ungrammatical.

Moreover, I had many problems with the sentence: “Njihovi treninzi bili su videoigre, a koliko su oni realni, potvrdili su i vojni stručnjaci koji ističu da mnoge videoigre jako nalikuju simulatorima koji se koriste u vojnim treninzima.” In order for the English version to maintain its clarity, I had to render the word “treninzi” as a verb. Also, I decided to merge the second and the third clause and introduce a passive structure of the verb “potvrdili su”, so the final solution was: “They trained by playing videogames, whose resemblance to reality was confirmed by military experts.” In my opinion, these changes brought about the most elegant solution for the English version of this sentence.

Later on, I encountered some words and phrases which could not be translated literally, since the sentences would not make sense in English. For instance, in the sentence “Stručnjaci stoga roditeljima poručuju da možda njihova djeca znaju više o tehnologiji, ali oni znaju više o životu”, the literal translation of the word “poručuju” would sound clumsy and unnatural. Therefore, I decided to introduce the word “message”, and I rendered it as: “Hence, the message that the experts are trying to convey to the parents is that children perhaps know more about technology, but parents know more about life.”

Also, in the sentence: “U prošlosti se, naime, mislilo da samo kemijske tvari poput droge i alkohola mogu izazvati ovisnost, ali u novije doba priznato je da i nekemijske tvari poput kockanja ili videoigara nose iste opasnosti.” I found the phrase “nekemijske tvari” a bit awkward in this context in the source language. Hence, I substituted it with the phrase “the other things.” In my opinion, by deciding not to stay true to the original text, I managed to convey the same message in the English language, and maybe even improve it. I translated the sentence in the following way: “In the past, it was thought that only chemical substances such as drugs and alcohol are addictive, but more recently it has been recognised that the other things such as gambling or videogames pose the same danger.”

In conclusion, this text was more challenging than I had expected considering the fact that it is written in a clear, simple style. The majority of the problems were again caused by the words and phrases that do not bear the same form in the English language as in Croatian. The text also required some syntactic changes in order for it to be translated properly.



## 6. CONCLUSION

For my B.A. thesis, I translated four different articles, each belonging to a different genre. Also, I analysed the entire translation process, i.e. the problems that arose while tackling the texts. Although, at first glance, the texts did not seem particularly demanding, I had to tackle many issues when translating them. Some of them arose due to the stylistic and syntactic differences between the Croatian and the English language; others were connected to my lack of knowledge of certain terminology and idiomatic phrases. I also made some mistakes in grammar, since English is not my mother tongue. All in all, the majority of the problems that I encountered during the translation of the chosen texts were caused by the fact that I am still quite inexperienced at translating.

The difference between translating for my B.A. thesis and my previous attempts at translating is that I was given a detailed feedback from my supervisor. I had the opportunity to correct my mistakes and find new ways to express the same sentence. This experience has taught me that one sentence in the source language can be expressed in numerous ways in the target language- the possibilities seem almost endless. Hence, there are many options for conveying the message from the source language to the target language, but some options are better than others. Which option will be chosen, depends on the knowledge and creativity of the translator.

What makes this experience so valuable is the fact that I have learned much about the translation process and the qualities that a good translator should possess. Translation process is a challenging task that requires much patience, effort and dedication, and I believe that every translation assignment represents a challenge and an opportunity to learn something new. Although I faced many obstacles, I do not regret engaging in this translation task. I also deem that the profession of a translator is unjustly underrated. Lastly, I found a quote by George Steiner, which in my opinion perfectly delineates the importance of translation: “Without translation, we would be living in provinces bordering on silence.”

## APPENDICES

### Appendix A

#### Ljekovita moć životinja

**Bilo da je riječ o usamljenosti, melankoliji ili stresu, ljubimci imaju sposobnost pomoći vlasnicima. A i sve se više medicinskih stručnjaka oslanja na terapiju uz pomoć životinja**

Novinarka Nataša Mlinarić nije namjeravala imati psa dok joj na dar nije ponuđen simpatični Lor. Izgledom štenca iz dječjih slikovnica, naprečac ju je osvojio i naveo da se za tren oka veže uz njega. Možda je razlog bila nedavna smrt Natašine majke, s čijim su se odlaskom ona i njezina sestra teško nosile.

„Pas jednostavno zaokupi čovjeka i skrene mu misli s negativnog jer kad pogledate to malo stvorenje, a ono zamahne repom, sretno samo zato što ste ga pogledali, bar na trenutak zaboravite kako vam je stresan taj dan bio. Uvjerena sam da mi je odgoj slatkog štenca uvelike pomogao da prebrodim teške trenutke“, kaže Nataša.

Nema sumnje, posjedovanje životinje donosi osjećaj ugodne odgovornosti za živo biće. Životinje se oslanjaju na vlasnika u prehrani, kretanju, pažnji i vođenju veterinaru. Ima li boljeg motiva za ustajanje iz kreveta svakog jutra?

#### Psi i mačke

Psi imaju sposobnost prepoznavanja ljudskih bolesti i emocionalnih stanja te istinski žele pružiti društvo i utjehu. Svaki će se vlasnik psa složiti da se osjeća toplo pri srcu kad njegov pas prepozna njegovu tugu i priđe da mu pruži utjehu. Neki psi imaju i dijagnostičke sposobnosti i uvježbani su da prepoznaju karcinom u ranoj fazi razvoja, prije nego što su simptomi izraženi.

I druge su pseće sposobnosti zapanjujuće. Psi mirisom pronalaze nagazne mine i ljude zatrpane u snijegu ili ruševinama od potresa. Nakon terorističkog napada na zgradu u Oklahoma Cityju 1995. provlačili su se kroz uske prolaze, savijeni metal i razbijeno staklo tražeći preživjele. U zračnim lukama, njuhom otkrivaju prisutnost bombi i droge.

Mačke također imaju izraženu intuiciju i slute kad njihovi vlasnici trebaju pomoć. To dobro znade zagrebačka obitelj Novak. Kad je umro otac obitelji, a kći Vesna napustila zajedničko kućanstvo, majka se osjetila osamljenom, a u njoj je i dalje gorjela potreba da se o nekom brine i nekome daje ljubav.

„Dok je tata bio živ, imala je samo jednu mačku, no potom je počela prisvajati napuštene mačiće. Danas ima sedam mačaka i najsretnija je kad je njima okružena. Svaku zna po imenu, tepa joj i skrbi se za nju s puno ljubavi. Često joj se zavuku u krilo i griju je, a čini mi se da je i liječe“, kaže Vesna Novak. „Kada ju je od artritisa bolio lakat, jedna po jedna lijegale su na ručni naslon fotelje i naslanjale se na taj lakat. I bol je prošla. Kad ju je boljelo koljeno i nije mogla hodati, smještale su joj se na koljeno. Danas hoda gotovo normalno. Navečer ih voli sve okupiti i uživati u svojoj ‘paralelnoj obitelji’.“

### **Ravnopravni članovi obitelji**

Većina vlasnika doživljava svoje ljubimce kao ravnopravne pripadnike kućanstva te ih smatra zaslužnima za smanjenje napetosti između ukućana i poboljšanje kvalitete obiteljskog života. Pokazalo se i da jedna trećina vlasnika pasa ima prisniji odnos s psom nego s bilo kojim ljudskim bićem.

Najlakše je uočiti ljekovitost mezimaca na duševno zdravlje. Mnogi ljudi koji žive sami umiru od „slomljena srca“, no ljubav je jedan od najmoćnijih lijekova. Životinje daju bolesnima volju za život pa su liječnici i njegovatelji često iznenađeni kad uoče da pacijenti i štíćenici živnu ubrzo nakon što u njihove živote uđe pripadnik životinjskog carstva. U terapijske svrhe u obzir dolaze mnoge životinjske vrste – četveronožne, pernate i pužuce.

Mačke i mali psi prikladni su jer ih se može lako smjestiti na krilo. Veliki pas dobar je za nekoga u invalidskim kolicima jer strpljivo leži sa strane i dopušta da mu invalid gladi krzno.

Životinje pomažu depresivnima i tjeskobnima da se osjete voljenima i prihvaćenima, što mnogima od njih snažno nedostaje; opuštaju i razvedravaju, odvlače misli od samoće, žalosti, tjeskobe i straha; navode na smijeh i pružaju osjećaj sigurnosti i zaštićenosti; potiču ljude na tjelesnu aktivnost i pomažu im da prošire krug poznanstava.

### **Najbolji dječji prijatelji**

I stručnjaci koji rade s djecom posvjedočili su o koristima zbližavanja sa životinjama. Kanadski je psihijatar Boris Levinson 1962. prvi eksperimentirao s psima tijekom dječje terapije. Primijetio je da su djeca opuštenija i otvorenija kad je pas prisutan na seansama, ustvrdivši da simpatični četveronožac pruža djeci osjećaj sigurnosti i služi kao poveznica za komunikaciju, povod za razgovor kojim se probija led. Prema Levinsonu, životinjska je terapija djelotvorna kod djece koja su povučena, šutljiva, zakočena, autistična ili shizofrenična.

Životinje potiču liječenje djece s poremećajem nedostatka pozornosti s hiperaktivnošću tako što unapređuju suradnju s terapeutima te smanjuju usplahirenost i agresivnost, a imaju važnu ulogu u oporavku žrtava seksualnog nasilja. U nekim slučajevima djeca su se oporavila čak i ako im je životinja bila jedino stvorenje na koje su se mogli osloniti u kritičnom razdoblju.

Djeca, osobito ona koja su zapuštena ili zlostavljana, katkad su izvan domašaja komunikacije odraslih, no mogu uspostaviti kontakt sa životinjama. Ljubimac pruža sigurnost i bezuvjetnu ljubav djetetu s emocionalnim problemima.

Mary Kelly, pedijatričarka iz kalifornijskog Oaklanda, snimala je kamerom interakciju između životinja i djece s emocionalnim tegobama. „Uspostavljaju se čudesne spona. Imali smo slučajeva da je duboko depresivno dijete, koje mjesecima nije izustilo ni riječ, živnulo i progovorilo.“

### **Plivanje s dupinima**

Iako se većina objavljenih istraživanja vezanih uz terapiju kućnim ljubimcima tiče pasa i mačaka, i druge su se vrste pokazale blagotvornima. Stručnjaci za terapiju životinjama utvrdili su da ljekovit učinak imaju i ptice, zamorci, hrčci, gmazovi, dupini, koze, konji i – ljame! Važno je da su životinje druželjubive i krotke, da vole ljudsku pažnju i milovanje te da nisu stidljive. Uz to, moraju proći temeljni trening poslušnosti i naviknuti na iznenadnu buku.

Nekoliko studija opisuje povoljne učinke druženja s morskim životinjama na djecu s psihičkim problemima. Interakcija s dupinima, morskim kornjačama i ribama pomaže takvoj djeci da brže ostvare terapijske ciljeve.

Zabilježeno je da se autistična djeca bolje odazivaju na terapeutske pokušaje komunikacije ako su prethodno doživjela pustolovinu s dupinima u usporedbi s djecom koja su se samo igrala u vodi omiljenim igračkama.

Plivanje s dupinima godi i odraslima koji boluju od depresije. Skupina znanstvenika s britanskog Sveučilišta u Leicesteru iskušala je utjecaj redovitih jednosatnih seansi plivanja i ronjenja s dupinima na 15 depresivnih pacijenata. Pokazalo se da su im se simptomi depresije ublažili u većoj mjeri nego drugoj skupini pacijenata koji su plivali na istom području, ali bez prisutnosti dupina.

## **Moć sisavaca**

„Životinje, osobito sisavci, povoljno djeluju na naš živčani sustav“, kaže dr. Ian Rylie iz britanske Zaklade za mentalno zdravlje. „Emocionalni je kontakt biološka potreba sisavaca jer potiče rad živčanog sustava i pomaže pri sazrijevanju. Sisavcima treba dodir i povezanost s drugima, za razliku od gmazova, koji imaju drukčije građen mozak. Ljudi mogu ostvariti prisne odnose s mnogim sisavcima jer s njima dijele biološke sličnosti.“

I Vesna Novak ima mačjeg kućnog ljubimca. Ne sedam kao mama, ali Vesnin jedini mačak za nju je poseban.

„Različite životinje su za različite ljude. Psi su više za ekstrovertne tipove, mačke za introvertne. Ljudi koji vole slobodu i svoj mir odabiru mačke. Meni moj mačak, kojeg smatram posebnim, daje osjećaj spokoja. Njegova smirenost smiruje i mene. Raduje me glaćenje njegova finog, glatkog krzna. Osobito mi godi njegovo pređenje jer ima posebnu frekvenciju koja djeluje na ljudski mozak. Kad noću spava uz mene, čini mi se kao da me od nečega štiti i čuva“, poručuje ponosna vlasnica čudesnog mačka. „Osjećam njegovu ljubav i ne priznajem da mačja ljubav nije bezuvjetna kao pseća. Znam to iz vlastita primjera.“

## Appendix B

### **PRVIH DESET GODINA SANDORFA Ivan Sršen i Darko Milošić za prava se bore godinama, knjige pripremaju godinama. I maštaju o neprevedivu Joyceu**

"Odlučio sam se prema poslu postaviti tako da, bez obzira imao 17 zadataka ili jedan, moram svaki napraviti kao da je prvi, kao da sam potpuno svjež. I tad sam si rekao da ne smijem odustati"

Darko Milošić, glavni urednik Sandorfa, nevelike izdavačke kuće prepoznatljivih knjiga, atmosferu pod njihovim mansardnim krovom na Trešnjevci sažima ovako: "Rad kod nas je više stil života, manje klasično zaposlenje. Kad dođem u ured, ja sam u mentalno drugom ozračju, kao da sam izvan ove sredine." Upravo radi na knjizi "Three Pillars of Zen", klasičnoj studiji zena, originalno izdanoj 1965. godine. No, Milošićev komentar o radu u Sandorfu ne odnosi se samo na zen i aktualni projekt, time je opisao specifičan odnos prema knjigama općenito, prema poslu s knjigama te ljudima koji ga okružuju.

Ove je godine Milošić odabrao i uredio, među ostalim naslovima, "Ludilo u civilizaciji" te "Povijest Habsburškog Carstva". Obje su knjige odlično prošle, dobile veliku pozornost. Više od dvadeset je godina srednjoškolcima u Zaboku predavao hrvatski jezik, dugo je pisao popularni blog Gospon profesor, koji ga je na koncu spojio s Ivanom Sršenom, vlasnikom i osnivačem Sandorfa. Prvo je Sršen Milošiću objavio knjigu, "55 lakih komada", potom ga upitao bi li pristao urediti "Kralja Isusa" Roberta Gravesa. "Kad sam 2013. prešao u izdavaštvo, stalno su mi govorili: 'Izdavaštvo je mrtvo.' To je naš mentalitet, cijeli život slušam da se tu ništa ne može."

Defetizam što ga Milošić spominje bio je pet godina ranije apostrofirao do maksimalnih granica, baš u doba kad je Sandorf osnovan. Jer, Ivan Sršen, tad u kasnim dvadesetima, sa samo par godina iskustva rada u nakladništvu, točno u doba kad kreće financijska kriza krenuo je sa Sandorfom. Teško da je u ta vremena itko u Zagrebu vjerovao da je moguće osnovati izdavačku kuću s tako širokim humanističkim programom što ga pokriva Sandorf. Prva knjiga što ju je Sandorf objavio bila je osam stotina stranica dugačka povijesna sinteza, u nas izdana gotovo istovremeno s britanskim izdanjem, "Povijest suvremene Kine" Jonathana Fenbyja, potom je objavljena "Intelektualna biografija" Hanne Arendt, treći naslov bio je "Komo" Srđana Valjarevića. "S tri takve knjige, koga god da sam tih godina upitao za neki savjet iz izdavačke branše, većinom bi mi odgovorio pitanjem zašto to uopće radim. Shvatio sam da

kod mnogih doista ne postoji vjera u ovaj posao. Znao sam da se ne možeš nametnuti svojim radom niti sa stotom knjigom ako prvih 99 nisi dobro napravio. Nametnuti u smislu da te netko zamijeti, da knjižničar, kad dobije tvoju knjigu u ruke, kaže: ‘Aha, ovo je Sandorf, to ćemo istaknuti’”, govori Sršen.

Opisuje kratko kako je izgledao njegov život tih godina: “Sin je, kad sam osnovao Sandorf, imao godinu dana. Prvu godinu i pol Sandorfa supruga je radila svaki dan poslijepodne, ja ujutro. Viđali smo se samo nedjeljama, a tad bismo uglavnom spavali. Dizao bih se u šest i s posla se vraćao već u 13.30, jer tad je ona odlazila na posao, a vraćala se u 22 sata. U tih šest-sedam sati koje sam proveo na poslu nisam mogao napraviti puno, to je bilo frustrirajuće. No kad to danas pogledam, dobro je da sam tih prvih godinu i pol dana Sandorfa mogao poslijepodnevno provesti kod kuće s djetetom, jer sad to ne bih mogao. Tad sam imao dva projekta na kojima sam radio i tri u planu, a danas imamo po 20 projekata na kojima radimo i 30 u planu. U to sam doba tek polako kretao s poslom, bilo je to kao kad ulaziš u hladnu vodu, znaš da će biti sve hladnije i hladnije, ali da ćeš s vremenom proplivati. Sandorf je donosio samo gubitke, tako je bilo prve četiri godine, pete smo došli na nulu i tad sam se usudio proširiti tim i pozvao Darka Milošića da mi se pridruži.”

U to je doba Sandorf imao već sedamdesetak naslova iza sebe, prepoznatljivu uredničku politiku. Uskoro im se pridružio i Ivan Vidak, danas urednik biblioteke Avantura. Četvrta ili peta knjiga koju je Sršen objavio bila je Márquezova biografija na kojoj je Gerald Martin radio više od dvadeset godina, istom upornošću s kojom sad već godinama radi na Vargas Llosinoj.

“Bila je 2009., izgledalo je kao da još ima nešto novca, u medijima je još bilo mjesta za kulturu, zapravo su to bili zadnji trzaji naše izdavačke scene, prije udara krize. Dao sam sve od sebe da knjiga izađe gotovo paralelno sa svim ostalim prijevodnim izdanjima, jer je u cijelom svijetu izlazila paralelno, Martin je te godine bio na velikoj južnoameričkoj turneji. Pisao sam Bloomsburyju, izdavaču, oni su me spojili s autorom. Rekao je da mu je ta južnoamerička turneja, nakon što je na knjizi radio 20 godina, ključna, ali i spremno mi obećao da će poslije Latinske Amerike doći u Hrvatsku, jer želi podržati male izdavače i male zemlje”, priča.

Makar dolazi na poziv izdavača koji ima manje izdanih naslova negoli je na ruci prstiju, Martin se ponašao kao da je došao u neku od velikih svjetskih prijestolnica, na bitno tržište, kao da ga je ugostila globalno poznata izdavačka kuća. “Doputovao je, odradio predstavljanje

knjige vrhunski profesionalno, dao četiri intervju, zainteresiran za svako pitanje, koncentriran. Upitao sam ga nakon toga je li mu to iscrpljujuće, je li u redu da smo tako organizirali, a on odvratilo da stiže iz Barcelone gdje je u jednom danu imao 17 intervju i još upita može li još što napraviti. To me se jako dojmilo. Tad sam se odlučio prema poslu postaviti tako da, bez obzira imao 17 zadataka ili jedan, moram svaki napraviti kao da je prvi, kao da sam potpuno svjež. I tad sam si rekao da ne smijem odustati, makar je konkretno trošak produkcije te knjige isplaćen tek nakon dvije godine, jer i to je knjiga od više od 800 stranica. Ali, svaki dodir s autorom koji pokaže poštovanje, zahvalnost i vjeru u tebe, razumijevanje da i ti na neki način pridonosiš, da si dio šireg projekta, to je stvarno veliki poticaj. Čini da čak i kad je baš teško i ne pomisliš odustati.”

Izdavači na koje se Sršen u razgovoru često referira redom su kuće koje su nastale u neobičnim, turbulentnim vremenima, ljudi koji su knjigu smatrali pozivom, a ne tržišnim proizvodom. Spominje Andréa Malrauxa, nekadašnjeg francuskog ministra kulture, člana Pokreta otpora i - jednog od prvih autora izdavačke kuće Minuit, “koja je nastala od ljudi koji su bili u Pokretu otpora, koji su izdavali knjige, pripremali letke i brošure pod nacistima”. “Surađivali smo s njima, i danas se u njihovu izboru autora, stavu, načinu komuniciranja vidi da su im knjige najvažnije, da iza njih stoje i da se za njih brinu. I ta energija traje već 70 godina i više. Još jedna kuća s kojom surađujemo je, primjerice, Akashic Books iz Brooklyna, jedan od osnivača je Johnny Temple, utemeljitelj benda Girls Against Boys. To su ljudi koji su sami producirali svoje albume, a 1990-ih je Temple uložio novac u Akashic Books sa stavom da ne prate mainstream trendove, da ne eksploatiraju ljude, da pronalaze nove autore. Oni su, primjerice, prvi objavili Marlona Jamesa, koji je kasnije dobio Bookera.”

Sršen i Milošić, jasno je odmah, imaju sličnu poslovnu filozofiju vezanu uz knjige, općenito odnos prema knjigama. Obojica su formirani uz knjige, makar jedan dolazi iz građanske intelektualne obitelji, drugi je rastao uz roditelje koji nisu završili ni osnovnu školu.

O formativnim godinama i knjigama Milošić kaže: “Knjige sam gutao, čitao sam manje-više sve što bi mi došlo pod ruku, čisto eskapistički, u pokušaju da se nekako zaštitim od onih aspekata života koji su mi se činili prijetećima, koji su me plašili. No usput sam saznao da je u redu biti drugačiji, da biti autsajder ne znači nužno da nisi u pravu, da to što misliš drugačije od većine ne znači da s tobom nešto nije u redu... Čitajući, zarana sam razvio toleranciju za drugačije načine mišljenja i življenja. Razvio sam i svijest o tome da iza horizonta postoji nešto novo i da stvarnost nije samo ono što ti je neposredno pred nosom ili što ti netko drugi



servira kao stvarnost. Danas ne čitam da bih se od nečega štitio, ali i dalje nastojim širiti horizonte.”

Jednom godišnje Sršen, Milošić i Vidak podijele područje, sjednu u auto i krenu u obilazak najvećih knjižnica po Hrvatskoj. Na to im ode desetak dana. U neposrednom kontaktu s ljudima koji rade s čitateljima, a i naručuju knjige, predstave im Sandorfov izdavački program u protekloj godini. “To je neka vrsta putujućeg teatra, performansa, mi koji stvaramo knjige dolazimo kod ljudi koji su najzainteresiraniji, opisujemo im o čemu se u tim knjigama radi, ali na taj način, zapravo, i sebi objašnjavamo zašto to radimo. Tako dosta i uštedimo, jer direktno prodajemo knjige, izbjegnemo posrednika, a čujemo knjižničare, ispričaju nam reakcije čitatelja na naša izdanja.”

“Došli smo u Vrgorac koncem svibnja, grad u krizi, ljudi se iseljavaju u Njemačku, oni koji pak rade su na minimalcu, od prošle vlasti su ostali golemi dugovi, pa se i na knjižnici jako štedi, isključili su im i grijanje, ali čovjek koji knjižnicu vodi jako je dobro informiran o novim naslovima i književnoj produkciji. Vidi se da se silno trudi predstaviti čitateljima koliko i što može, kupio je neku skromnu količinu knjiga, potom zatražio i Darkovu knjigu zato što se zainteresirao za Darkove eseje”, opisuje Sršen susret koji ih se obojice dojmio.

“Kad tako putuješ, vidiš da i u dalekim dijelovima zemlje postoji tvoja publika kojoj je stalo, da su to ljudi koji rade u težim uvjetima nego što ti radiš. To je važno. Izaziva poštovanje. Općenito, ne može se ovaj posao raditi ako nemaš neki doista specifičan odnos prema knjizi. Meni su knjige u jednom periodu života, gotovo bih kazao, spasile život i ne sramim se tog svog možda naivnog idealizma, jer znam da će tamo negdje netko u nekom dijelu Hrvatske pročitati neku knjigu koju ćemo mi objaviti i da će mu to u nekom smislu promijeniti život. Za takvo što se onda sigurno vrijedi truditi i nastaviti ovo raditi. Ne doživljavam knjigu kao puki komercijalni proizvod. Raditi s knjigama znači imati neku vrstu dubinske motivacije.”

Sršen već godinama najavljuje izlazak autobiografije Franka Zappe, “The Real Frank Zappa Book”. Knjigu je preveo prije pet-šest godina. “No ilustrirana je s nekoliko stotina sitnih crteža, na svakoj stranici ih je po četiri-pet, i to je dosta komplicirano napraviti, sve te materijale obraditi je veliki tehnički posao. Ali, prava za knjigu su osigurana, vlasnik prava je Zappin sin Ahmed Zappa.”

Prije nego što je osnovao Sandorf, radio je za dva izdavača glazbenih biografija, tu je knjigu pročitao odavno, još 1990-ih, netom što je objavljena, i otad je želi objaviti na hrvatskom. “Prvo sam deset godina pokušavao doći do prava za tu knjigu. Frank Zappa većinu je od

svojih 70-ak albuma objavio kao samizdat, studio je imao u vlastitoj kući, on i supruga sami su i prodavali. Zappa je inicirao i ohrabrio kompletnu 'do it yourself generaciju' iz 1980-ih, rekao 'ne' velikim izdavačkim kućama i njihovim ucjenama i nastavio sam. Nikome nije davao prava na svoju glazbu, radio je po principu: ako hoćeš kupiti, naruči direktno od mene, ja ću ti zapakirati i poslati poštom u bilo koji kraj svijeta. Tako je bilo i s tom knjigom, nikome nije dao prava na nju, objavljeno je njemačko, talijansko, litvansko i španjolsko izdanje, ali na crno.”

Put do toga da Sandorf dobije prava na Zappinu knjigu priča je o upornosti, ali i sreći, dobro posloženoj koincidenciji. “Prvo su me nekoliko godina šetali od jednog do drugog odvjetnika. Zappa je umro 1993. Dugo nisam mogao doći do njegove žene koja je naslijedila sva prava i koja se u vezi s time ponašala isto kao i on, nije nikome davala prava na knjigu. Nakon tri-četiri godine prvi put sam uspio razgovarati s njezinom tajnicom. Otad sam zvaao svakih pola godine, pitao je li prosljedila moj upit Gail Zappi. Nikad nije bilo odgovora. Uvijek nešto neodređeno. Šest-sedam godina od mog prvog upita odvjetnicima u vezi s tom knjigom, jednom kad sam ponovo nazvao tajnicu i ona ponovo odgovorila da Gail još nije odlučila, upitao sam: ‘Dobro, ima li bilo što drugo što bih ja još mogao poslati vama osim tog maila?’ Prvo je šutjela pa odvrtila: ‘Pošaljite svoj CV.’”

CV je doista u tom kontekstu smiješno slati, ali, hajde, poslao je. “I opet pola godine ništa. A onda, nazovem i tajnica mi ovaj put kaže: ‘Pričekajte trenutak.’ I za nekoliko sekundi javi se Gail Zappa: ‘Hej, Ivane, kako si?’ Ja shvatim da je pročitala moj CV i vidjela da sam preveo nekoliko knjiga Roberta Gravesa, a njoj je Graves najdraži pisac”, priča Sršen.

Milošić na to dodaje: “To je ta upornost. Objavili smo Godardovu ‘Biografiju’, cijeli proces je trajao pet godina, dobivali smo prava pa gubili, tako je bilo i s potporama. Ali, nema odustajanja.” Sršen nastavlja: “Moraš imati tu jednu nadvremensku perspektivu kad se baviš knjigama, jer ti je jasno da su velika književna djela nastajala godinama, neka desetljećima i da ne možeš s danas na sutra mijenjati mišljenje, odustati na prvoj prepreci i reći da ipak nećeš.”

Na kojoj su knjizi imali velike gubitke? “Niti jednoj, jer svagdje smo išli vrlo oprezno, sa skromnim nakladama, nigdje se nismo zalijetali”, kaže Ivan Sršen. Na skladištu im leži najviše primjeraka Arheološkog rječnika, prijevod s talijanskog, riječ je zapravo o leksikonu što su ga sastavila dvojica sveučilišnih profesora, Riccardo Francovich i Daniele Manacorde.

“Financijsku konstrukciju zatvorili smo s Talijanskim institutom, oni su nam uskočili nakon našeg višegodišnjeg rada na knjizi koja ima više od 700 stranica. Onda dođete u situaciju da doista nema smisla tako veliku knjigu na kojoj smo radili pet godina tiskati u 300 primjeraka, da je grehota napraviti toliko limitiranu nakladu tako vrijedne knjige, jer tu se radi o stotinjak pojmova iz arheologije, povijesti umjetnosti, geografije, paleontologije, etnologije, antropologije... Tiskali smo 700 primjeraka i sad na skladištu imamo više od 300. To je i fizički velika knjiga, zauzima puno mjesta, a godišnje se proda dvadesetak komada.”

To je više primjer krive procjene u smislu same naklade, objašnjava. “Mi ne srljamo, radimo strogo budžetiranje; nekad sklapamo financijsku konstrukciju i po dvije-tri godine, dok ne dođemo u situaciju da imamo pokriven prijevod ili neki dio, ne odustajemo od knjige za koju se čini da ćemo je teško pokriti financijski...”, govori Sršen. Svjesni su da su neke njihove knjige naslovi koji će se sporo, ali kontinuirano prodavati godinama, poput “Antiedipa” ili “Tisuću platoa”, prvog i drugog dijela monumentalnog djela “Kapitalizam i shizofrenija” francuskih autora Gillesa Deleuzea i Félixu Guattarija.

“Ili Jaegerove ‘Aristotel: zasnivanje jedne povijesti njegovog razvoja’ ili ‘Rad na mitu’ Hansa Blumenberga. To su bezvremenske knjige koje će za dvadeset godina biti relevantne”, nabraja Milošić i dodaje da bi volio objaviti “Searching for Utopia: The History of an Idea” Gregoryja Claeysa.

Sršen iduće godine kani prevesti “The Road” Jacka Londona, seriju članaka koje je pisao za San Francisco Chronicle 1908., 1909. godine, u doba kad je već bio jako poznat. Molili su ga, kao poznatog stanovnika regije Bay Area da piše što želi, pa je pisao seriju članaka o svom životu skitnice, jer je 1890-ih neko vrijeme tako živio. U doba prve ekonomske krize u Americi, u vrijeme propasti čelične industrije, otpušteni radnici iz čeličana mahom su bili tinejdžeri i mnogi od njih postali su skitnice. Tom je knjigom poručio establišmentu i eliti odakle njegova poetika i inspiracija dolaze.

Koju bi knjigu volio objaviti – kad bi mogao, kad ne bi postojale razne, ponekad prevelike, prepreke? “Nakon što smo na inicijativu prijatelja Slavka Amulića, koji je u međuvremenu pokrenuo vlastitu izdavačku kuću Mizantrop, objavili važne knjige suvremene filozofije i teorije autora poput Gillesa Deleuzea, Michela Foucaulta ili Petera Sloterdijka, Slavko mi je u jednom trenutku predložio da potražimo prevodioca za Joyceovu ‘neprevedivu’ knjigu ‘Finnegans Wake’. Taj projekt nikada nismo pokrenuli, ali ga se često sjetim kao ‘nemoguće varijante’. Moram priznati da mi je jednako djelovala ideja da objavimo kapitalno djelo

Gillesa Deleuzea i Félixu Guattarija 'Tisuću platoa', ali strpljivim radom prevoditelja Marka Gregorića i četvero urednika (Ana Grbac, Boris Gunjević, Slavko Amulić i moja malenkost) knjiga je objavljena 2014 godine.”

## Appendix C

### Frida Kahlo: Žena koja je stvarala revoluciju i povijest

Umjetnici inspiraciju pronalaze gotovo svugdje, a najpoznatija djela nastajala su na najneobičnijim mjestima. Frida Kahlo jedna je od takvih umjetnica. Tko je Frida Kahlo, kompleksno je pitanje samo po sebi. Neki detalji iz njezinog života nisu nam do kraja poznati, što je, kad se sve zbroji, onako kako bi trebalo biti. Neke tajne ipak trebaju ostati tajne.

#### Zbog toga što sam tako često sama, predmet sam kojeg najbolje poznajem

Magdalena Carmen Frieda Kahlo y Calderon iliti Frida Kahlo (de Rivera) rođena je 6. lipnja 1907. godine u Meksiko Cityu, točnije u La Casa Azul, koja se nalazila u malenom gradiću Coyoacan. Kasnije tijekom života navodila je da se rodila 1910. godine, ne zbog vlastite taštine, već iz želje da se njezina godina rođenja podudara s godinom kada je započela meksička revolucija ili godinom kada je “rođen” moderni Meksiko. Isto tako, njezino pravo njemačko ime je Frieda što u prijevodu znači mir, a iz nepoznatih razloga 1935. godine odlučuje izbaciti slovo e iz imena te postaje Frida.

Kada je imala šest godina oboljela je od dječje paralize, zbog čega joj se desna noga i stopalo nisu razvijali proporcionalno s ostatkom tijela. Legenda kaže kako je to bio jedan od razloga zbog čega je nosila duge i šarene haljine i hlače. Također, postoje nagađanja da je rođena s deformacijom spinom bifidom koja je moguće utjecala na razvoj njezine kralježnice i nogu.

Fridine fizičke poteškoće nisu spriječile njezin intelektualni razvoj, poznato je da su ju od malih nogu nazivali intelektualkom, stoga ne čudi da je upisala jednu od najprestižnijih obrazovnih ustanova u državi. Za to isto vrijeme, pomagala je svom ocu, profesionalnom fotografu, razvijati fotografije u njegovom studiju. Tada se počeo razvijati umjetnički pokret muralizam, čiji je začetnik bio Diego Rivera, za kojeg se Frida kasnije udala. Na veliku žalost, tijekom školovanja dogodila joj se prometna nesreća koja je utjecala na nju tako da je ostala neplodna. Dugačka metalna šipka iz autobusa probušila joj je trbuh i izašla na drugu stranu, desna kraća noga bila joj je prelomljena na jedanaest mjesta, a stopalo potpuno smrvljeno. Kralježnica joj je bila presječena na tri dijela, kao i rebra i ključna kost. Od tog razdoblja posvećuje se stvaranju autoportreta nakon čega slijedi cijeli niz serija slika u kojima se može primijetiti Fridina bol, tuga i patnja. Njezina bol nikad nije prestajala, a njezino izmučeno tijelo sve češće ju je primoralo na mirovanje i samoću. Jedna od zanimljivijih činjenica je da je Frida voljela i muškarce i žene, a najpoznatije žene s kojima se upustila u ljubavnu vezu bile su američka umjetnica Georgia O' Keeffe i Josephine Baker.

## **Žena kojoj su se divili Vasilij Kandinski i Pablo Picasso**

Godine 1938. Fridi Kahlo ponuđena je prilika za izlaganje u modernoj galeriji Julian Levy u New Yorku, koja je na koncu zabilježila veliku posjećenost i trijumf slikarice. Nakon prodaje velikog broja slika, uslijedila je izložba u Parizu, na kojoj je njezina djela zamijetio slavni slikar i suosnivač kubizma Pablo Picasso. Među njima se rađa blisko prijateljstvo. Poklon u znak poštovanja koji joj je poklonio Picasso, naušnice su koje je Frida stalno nosila.

Na poziv francuskog pisca i pjesnika Andrea Bretona Frida odlazi u Pariz, gdje je imala uspješnu izložbu, što dokazuje da je čak Louvre otkupio jednu njezinu sliku. Njen uspjeh još većim čini spoznaja da je njezina slika bila prvo umjetničko djelo meksičkog umjetnika koje je Louvre otkupio u 20. stoljeću.

### **Prva žena u povijesti slikarstva koja je opće, ali i sasvim određene teme koje se tiču žena tretirala bez ikakvih kompromisa**

Krajem dvadesetih godina, prijatelj ju upoznaje s Tinom Modotti, poznatom glumicom i komunistkinjom, zbog čijeg utjecaja pristupa Komunističkoj partiji. Frida je bila vrlo aktivna u komunističkom pokretu, pa ne čudi da je u svoj dom primila poznatog ruskog revolucionara i vođu Crvene armije Leona Trotskog, koji je zatražio azil u Meksiku bježeći pred Staljinovim režimom. Diego i Frida ne mogavši odoljeti svojim komunističkim idealima, uključili su Lenjina u mural za Rockefeller Centar u New Yorku. Mural je bio potpuno uništen, međutim godine 1934. ponovno je oslikan isti, ali ovog puta u Palači likovnih umjetnosti u gradu Meksiku.

Njezine slike, autoportreti i inačica tradicionalnih meksičkih zavjetnih slika retablos, služili su joj za oslikavanje njezinih ključnih životnih trauma, poput bolničkih tretmana, neplodnosti, bračnih i ljubavnih nevolja. Slike Fride Kahlo bile su protkane meksičkim kulturnim nasljeđem, slikane živim bojama u dramatičnom simbolizmu, pa se primjerice nerijetko na njezinim slikama pojavljuju majmuni koji su u meksičkoj mitologiji poznati simbol požude. Također, na njenim slikama nerijetko se mogu naći kršćanski i židovski simboli.

Frida se sama nastojala distancirati od etiketiranja jer nikada nije slikala snove, već svoju stvarnost. Fridina djela čine njezina unutrašnja stanja. Bol i patnja koju je prenosila na slike, doslovno su tjerale ljude u anksioznost i propitkivanja o vlastitim djelovanjima. Slika na kojoj Frida leži u bolničkoj postelji s fetusima oko sebe i plahta natopljena krvlju simbolizirala je

njezinu zdjelicu, previše oštećenu da bi podržala dijete. Upravo ta slika njezina je priča o ogoljenoj i usamljenoj duši, okruženoj krajolikom kojim odjekuje njezina neplodnost.

### **Ljubav Fride Kahlo i Diega Riviere**

U najbolji opis i jedan od najljepših autoportreta ljubavnika spada i njezina slika Autoportret kao Tehuana ili Diega u moje misli ili misli o Diegu iz 1943. godine. Ovaj dvostruki autoportret započela je stvarati u kasno ljeto 1940., nakon njihove rastave. Metaforu, kako to često zna činiti, iznosi doslovno. Diego je na njezinoj glavi, tetoviran na mozgu, tj. zaključan u njezinoj glavi, unatoč svim mukama svojih izvanbračnih veza. Ona jednostavno ne može prestati razmišljati o njemu. Na toj slici Frida nosi tradicionalnu meksičku nošnju koju je Diego volio, te krunu od lišća koja se čini kao osoban zatvor, njezina opsesija.

Diego je kasnije u svojoj autobiografiji napisao kako mu je njezina smrt bila najgori dan u životu i da je nažalost tek tada shvatio da mu je najljepši dio života činila ljubav prema Fridi.

### **Autoportret s ogrlicom od trnja**

Na slici, Autoportret s ogrlicom od trnja, Frida je razvukla Kristovu krunu od trnja i napravila sebi ogrlicu, predstavljajući se kao kršćanska mučenica. Trnje na njezinom vratu simbolizira bol koju Frida još uvijek osjeća zbog razvoda s Diegom. Na trnovitoj ogrlici visi mrtav kolibrić, čija raširena krila predstavljaju prepoznatljive Fridine obrve. Zanimljiva činjenica je da se u meksičkoj folklornoj tradiciji mrtvi kolibrić smatrao simbolom dobre sreće u ljubavi. Iznad njezinog lijevog ramena stoji crna mačka, koja se povezuje s nesrećom i smrću, čime Frida izražava svoja emocije, dok iznad desnog ramena stoji njezin majmun, poklon od Diega, inače, simbol vruga. Leptiri u njezinoj kosi predstavljaju uskrснуće. Suralizam u slici vrlo je očit i jak. Iz nje iščitavamo obeshrabreno Fridino stanje u kojem slika elemente koji su na prvu nelogični i djeluju fotografski precizni. U tome je vidljivo njezino nesvjesno izražavanje.

*“Zašto ga nazivam moj Diego? Nikada nije bio moj, niti će to biti. On pripada samom sebi.”*

Najdirljivije su možda manje skice i fotografije koje je razvijala sa svojim ocem. One obuhvaćaju i litografiju Pobačaj iz 1932. godine koju je Frida stvorila nakon što je izgubila dijete. Ona gola leži na poljskom krevetu, dok je pupčanom vrpcom povezana s preuveličanim fetusom. Oko nje posvuda kaplje krv, a suze joj se kotrljaju niz lice. U daljini mjesec jeca i osjeća njezinu patnju.

Umrla je 13. srpnja 1954. godine s navršenih 47 godina života. Službeni uzrok Fridine smrti bio je plućna embolija, no zbog njezinih riječi sumnja se da se slučajno ili namjerno predozirala, no to se nikada neće točno potvrditi. Na dan njezine smrti, Fridini najbliži okupili su se u krematoriju da svjedoče činu kremiranja. Sama je osmislila kako da se nezaboravno oprosti od svojih najbližih. Dok su prisutni plakali, iznenadan val topline iz otvorenih vrata peći izazvao je uspravljanje njenog gorućeg tijela. Njena zapaljena kosa vijorila je oko glave poput aureole. Dok su se vrata zatvarala, činilo se kako se na Fridinim usnama pojavio i osmijeh. Posljednje što je napisala u dnevniku bila je rečenica i misao: “Nadam se da je izlaz sretan – i nadam se da se neću vratiti.”

Njezin život poslužio je kao predložak holivudskog filma *Frida* iz 2002. godine, u kojem lik Fride tumači glumica Salma Hayek, a inspirirala je i mnoge autore/ice, između ostalog i našu Slavenku Drakulić za knjigu *Frida ili o boli*.



## **Appendix D**

### **Videoigre-besplatna dadilja koja dijete nagradi za ubojstvo**

Rukovanje oružjem glavna je vrlina, pljačkati se može bez ikakvih posljedica, automobili i dalje voze nakon niza sudara, poslije nasilne smrti lako se vratiti u život, a ubijanje se nagrađuje- novčićima i bodovima. Sve ono što je „normalno“ u svijetu računalnih i videoigara daleko je od realnosti u stvarnome svijetu, a većina će, primarno odraslih, čak i s podsmijehom zaključiti kako je to potpuno logično. Ta zar nije svima sasvim jasno da je ono što se događa na ekranu računala samo virtualni svijet, zaključit će. No što je s djecom?

### **Premalo životnog iskustva**

Stupce crne kronike diljem svijeta zadnjih godina, naime, sve češće pune vijesti o igračima mlađe dobi koji su oduzeli život sebi ili drugima upravo pod utjecajem igara. U više su slučajeva masovnih pucnjava u školama u SAD-u ubojice bili mladi ljudi za koje se ispostavilo da su sate provodili igrajući nasilne igre. U Španjolskoj se pak trinaestogodišnjak nedavno objesio, i to nakon što su ga suigrači optužili da je odgovoran za poraz njihova tima u online igri. Uvjerili su ga da se kazni oduzimanjem života, i to pred kamerom dok su oni gledali. Dvanaestogodišnja djevojčica iz Ukrajine postala je pak žrtva okrutnog suicidalnog igračeg izazova Plavi kit koji je sijao smrt među djecom diljem svijeta, zbog čega je njegov tvorac lani i uhićen. Da se ovakvi alarmantni slučajevi ne događaju nekome drugome, negdje drugdje, upozorila je majka iz Hrvatske koja je s javnošću prošlog tjedna podijelila svoju šokantnu ispovijest. Njezin se trinaestogodišnji sin ranije ove godine ubio, i to nakon što je igrao računalnu psihološku horor-igru Doki Doki Literature Club. Iako na početku igre stoji upozorenje da je uznemirujuća te da nije namijenjena mlađima od 13, na prvi je pogled riječ o nevinoj priči u kojoj četiri djevojčice pozivaju petog člana, odnosno igrača, da se pridruži njihovu književnom klubu. Kako igra odmiče, ono što je isprva simpatični anime u kojem si likovi pišu pjesme, pretvara se u psihološku torturu koja udara u krhku psihu djece i adolescenata. Djevojčice iz književnog kluba postaju depresivne, samoozljeđuju se te si na kraju oduzimaju život. Jedna se djevojčica objesila, druga se izbola nožem, a osim trauma od tih scena, igraču je na teret ostavljen osjećaj suodgovornosti. Riječ je o morbidnom prevratu koji je šokirao i odrasle igrače, a na internetskim su forumima izjavili da su se i oni s time teško nosili. I dječak iz Hrvatske roditeljima je povjerio da igra postaje čudnija i zastrašujuća, no nitko nije očekivao najgore. Dječak se objesio u svojoj sobi, a život si je oduzeo na

identičan način kao i jedan od likova u igri. Postavlja se stoga pitanje je li uistinu, posebice za najmlađe igrače, tako jednostavno povući jasnu crtu između stvarnog i virtualnog svijeta?

-To je jako teško, a s time problema mogu imati i neki odrasli ljudi, kako to onda očekivati od djece? Oni su nezreli i nemaju dovoljno životnog iskustva da bi mogli jasno odvojiti svijet mašte ili virtualni svijet od stvarnosti. Najveći je problem što zbog igara imaju poteškoća u shvaćanju kako smrt funkcionira i da nije isto pucati po ljudima u igrici ili na cesti i u učionici- objašnjava doktor Ante Bagarić, stručnjak za liječenje adolescenata ovisnih o internetu i računalnim igrama u Klinici za psihijatriju Vrapče u Zagrebu. Ističe kako je problem percepcije veći što igrač ima dulji „staž“, a s vremenom može doći do razvoja psihičkih bolesti te psihotičnih poremećaja poput anksioznosti i depresije. Ipak, napominje kako treba uzeti u obzir da živimo u svijetu u kojem je igranje nemoguće zabraniti te kako zabrane nikad nisu rješenje. Umjesto toga, treba shvatiti da su igre danas dio ljudske svakodnevice te s djecom o njima treba razgovarati i educirati ih.

Videoigre, od onih koje se igraju na konzolama do računalnih i online igara počele su se razvijati sredinom prošlog stoljeća, a bum su doživjele 80-ih i 90-ih. Zadnjih su desetljeća postale toliko popularne da su po zaradi iza sebe ostavile industrije glazbe i filma koje su, primjerice 2016., zajedno zaradile 55 milijardi dolara na globalnom tržištu. Videoigre su pak u istom periodu same zaradile više od 100 milijardi. Iako su se u početku igrale u igraonicama, napredak tehnologije uveo ih je u kućanstva te je učinio gotovo nezamislivim život bez njih za većinu ljudi. Istraživanja pokazuju da su sva djeca barem jednom igrala neku igru, a za veliku većinu to je čest način provođenja slobodnog vremena. Prema istraživanju profesorice Vesne Bilić s Učiteljskog fakulteta u Zagrebu, više od 80 posto djece i mladeži u Hrvatskoj igra videoigre, po čemu smo uz bok SAD-u. Takav način zabave ipak je popularniji među dječacima kojima je važnije pobjeđivanje i dokazivanje u bilo kakvim natjecanjima, pa tako i u videoigramama.

-Kad su se videoigre pojavile, oduševile su dio roditelja jer su poput „besplatne dadilje.“ Zabavljale su djecu na nekoliko sati te su smatrali da su kod kuće na sigurnom, a zapravo su ih pustili na virtualnu ulicu koja može biti još opasnija od stvarne- ističe Vesna Bilić i dodaje kako su roditelji s vremenom izgubili kontrolu. Njihova su se djeca počela mijenjati, zbog zaokupljenosti igricama počela su zanemarivati školu, prijatelje... A s vremenom im se i ponašanje počelo mijenjati.

-Stručnjaci su, posebice u društvenim znanostima, o malo toga tako složni kao o tezi da videoigre imaju snažan utjecaj na djecu- ističe Bilić koja je provela neka od rijetkih istraživanja u Hrvatskoj na tu temu. Kako kaže, igre zbog svoje interaktivnosti poput nijednog medija prije potiču potpunu identifikaciju igrača s virtualnim svijetom. Djeca biraju svoj lik, saživljuju se s njime, donose odluke, utječu na ishod... Djecu privlači ta iluzija moći te činjenica da zapravo nadilaze iskustva svakodnevice. Zbog dugog igranja oni zapravo gube sposobnost razlikovati što je stvarnost, a što nije.

-To što videoigre čine umu djece nisu radili ni knjige ni televizija ni filmovi. Naravno da su i oni imali utjecaja, ali ovdje govorimo o mnogo snažnijem utjecaju jer je dijete aktivno uključeno kao igrač umjesto da je samo pasivni gledatelj- ističe Bilić i nastavlja kako sama činjenica da videoigre utječu na djecu nije toliko strašna, no treba uzeti u obzir način na koji to čine, odnosno kakvim sadržajem videoigre bombardiraju djecu. Istraživanja su, naime, pokazala da nevjerojatnih 89 posto svih igara u fokusu ima nasilan sadržaj. Ubijanje, uništavanje, tučnjava, pucačina, borba, rat, vampiri, zombiji, krv, oružje... doslovno vrište iz gotovo svake igrice koja se zaigra, pa čak i one koje na prvu izgledaju nevino, poput fatalnog Doki Dokija, na kraju završavaju tragično. Problem je što je situacija iz dana u dan sve gora pa tako analiza sadržaja igara pokazuje da one u početku gotovo uopće nisu sadržavale nasilje, no ono je s vremenom potpuno zavladao.

### **Poput vojnih simulatora**

-Važno je reći da videoigre same po sebi nisu loše ni štetne, dapače, mogu imati dobar utjecaj ako se djeci pristupi s pravim sadržajem- ističe Vesna Bilić. Izrazito su korisne edukativne igrice uz pomoć kojih djeca uče nove vještine pa tako postoje one koje ih mogu naučiti, primjerice, prepoznati simptome srčanog ili moždanog udara. No tek je pet- šest posto svih igara edukativno iako su istraživanja pokazala da se kod djece koja ih igraju razvija bolja koordinacija pokreta, veća im je brzina reakcije, razvijaju im se logičke i matematičke sposobnosti te sposobnosti rješavanja problema i vođenja, a povećava im se prosocijalno ponašanje ako igraju prosocijalne igre. Poboljšava im se koncentracija te potiču misaoni procesi, a igre su jako korisne i za učenje stranih jezika.

No, s druge strane, tu su nasilne videoigre koje imaju sasvim suprotan učinak. U svijetu je provedeno više od stotinu istraživanja koja su pokazala da takve igre, ako se često i dugo igraju, izazivaju agresivnost, probleme s pažnjom, a potiču i na socijalnu izolaciju. Intenzivno igranje nasilnih igara povezano je i sa slabijim školskim uspjehom, zloupotrebom alkohola i

droga te slabijim odnosima s roditeljima i prijateljima. Zabrinjavajuće je što takve igre uče djecu na su nasilje i ubijanje cilj, a najveći je problem što djeca konstantno ponavljaju iste radnje poput pucanja te se na njih navikavaju. S vremenom postaju manje osjetljiva na krv i na smrt te počinju sve manje i manje suosjećati sa žrtvama. Također počinju vjerovati da je nasilje normalna pojava i u stvarnom svijetu pa na njega razvijaju toleranciju.

-To su krvoločne igre koje djecu uče kako ubijati, ona stalno ponavljaju agresivne radnje i onda ih imitiraju u stvarnosti jer to djeca čine- oponašaju što vide, a posebice ono što rade u igrama- zaključuje Vesna Bilić te dodaje kako je primijećeno da djeca kopiraju likove iz igara u kretnjama, izrazima i karakteru. Stručnjake je iznenadilo što je u slučajevima masovnih pucnjava u američkim školama pucačka stručnost mladih ubojica prelazila vojne standarde profesionalnih strijelaca unatoč tome što prije masakra ubojice nikada u stvarnosti nisu držale pištolj. Njihovi treninzi bili su videoigre, a koliko su oni realni, potvrdili su i vojni stručnjaci koji ističu da mnoge videoigre jako nalikuju simulatorima koji se koriste u vojnim treninzima.

-Trebalo bi ipak naglasiti da neće nasilne igre svu djecu pretvoriti u potencijalne ubojice niti će sva djeca zbog igara postati nasilnija, no vjerojatno će potaknuti agresivnost kod onih koji već imaju predispozicije za takvo ponašanje. Pritom su ranjivija ona djeca koja su manje uspješna u stvarnom životu i koja imaju niže samopoštovanje. Ona se u virtualnom svijetu osjećaju moćnije i uspješnije te ga zapravo žele projicirati na stvarnost- ističe Bilić i dodaje kako najvažniju ulogu u prevenciji lošeg utjecaja igara na djecu imaju roditelji. Iako mnogi odmahnu rukom i kažu da se u to ne razumiju, Bilić upozorava da je odlika odgovornog i kvalitetnog roditeljstva biti uključen u ono čime se djeca bave te ih nadzirati. Obaveza je roditelja informirati se te razgovarati s djecom o onome što su doživjela u svijetu igara. Stručnjaci stoga roditeljima poručuju da možda njihova djeca znaju više o tehnologiji, ali oni znaju više o životu.

Dio odgovornosti bi trebale preuzeti i škole, odnosno obrazovni sustav koji ima dužnost educirati djecu o pravilnom korištenju videoigara, ali i drugih medija. Vesna Bilić ističe kako je za to nužno uvođenje medijskog odgoja, a da je s medijskim opismenjavanjem djece trebalo početi još jučer, smatra Društvo za komunikacijsku i medijsku kulturu (DKMK) koje od 2011. organizira edukativne radionice diljem Hrvatske, održava predavanja u školama za roditelje i djecu, provodi istraživanja... Jedna od tema o kojoj progovaraju upravo su videoigre, a petašima u velikogoričkim osnovnim školama upravo održavaju predavanja pod nazivom „Videoigre- igra s nama da ne bude drama“.

-Starijim generacijama to možda nije jasno, ali s djecom treba stalno razgovarati o toj temi. Roditelji moraju shvatiti da su oni živjeli i prije postojanja današnjih videoigara te zbog toga nemaju toliko problema s odvajanjem virtualnog od stvarnog svijeta, no današnja su djeca takozvani virtualni urođenici koji su cijeli život okruženi novim tehnologijama. Objašnjava komunikolog Danijel Labaš, profesor na Hrvatskim studijima Sveučilišta u Zagrebu te predsjednik DKMK.

-Naši predavači stoga razgovaraju s djecom o igrama i pritom je važno da im ne dociraju, već da ih potaknu na razmišljanje. Mi im govorimo prvo o dobrim stranama igara i ne branimo im igranje, kažemo im da shvaćamo da im je to zabavno, pa sviđa se i starijima- ističe Labaš i dodaje kako je djecu potrebno upozoriti na loše strane igara, prije svega na iskrivljeni sustav vrijednosti koje one zastupaju. Ne samo da prikazuju nasilan sadržaj nego potiču i ohrabruju agresivnost što stručnjake posebno zabrinjava. Videoigre kao da šalju poruku „bravo, super si ubio“, što je alarmantno s obzirom na to da su djeca naučena raditi ono za što dobivaju nagradu.

### **Razvijanje ovisnosti**

-Djeca doslovno dobivaju novčiće za dobro odrađeno ubojstvo, oduzeti život znači pobijediti, a što više neprijatelja ubiju, to više bodova imaju i uspješniji su. Netko djeci treba reći da je to pogrešno i da u stvarnom svijetu ubijanje nije u redu- ističe Labaš i dodaje kako je još jedna opasnost koju kriju videoigre razvijanje ovisnosti. U prošlosti se, naime, mislilo da samo kemijske tvari poput droge i alkohola mogu izazvati ovisnost, ali u novije doba priznato je da i nekemijske tvari poput kockanja ili videoigara nose iste opasnosti. Kod igrača koji razvijaju ovisnost postoji nekontrolirana želja za igranjem, gubitak kontrole, osjećaj nemira, zanemarivanje ostalih aspekata života... Mnogi su ovisni igrači rekli da su se osjećali kao robovi, a bilo je i primjera djece koja su prijetila da će se ubiti ako im se zabrani igranje.

### **Kompenzacija igranjem**

U Zagrebu se lani otvorila i prva dnevna bolnica za liječenje ovisnosti o internetu, videoigrama i kockanju u Psihijatrijskoj bolnici Sv. Ivan, a kada su djeca u pitanju, mnogi se roditelji obraćaju Poliklinici za zaštitu djece i mladih grada Zagreba s pitanjem igraju li njihova djeca previše.

-Iako nekad u pozadini takvih ponašanja mogu biti razni bezazleni motivi poput viška slobodnog vremena, okretanje videoigrama može ukazivati i na bijeg od realiteta, odnosno na

teškoće u stvarnom svijetu. Igranje je onda kompenzacijski mehanizam, ako je dijete, primjerice, u školi svakodnevno izloženo nasilju vršnjaka. I na to treba obratiti pozornost kada se govori o utjecaju videoigara, zašto se dijete uopće okrenulo igrama- kaže psihologinja iz Poliklinike Ana Raguž.

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