

# Translating Croatian into English: Dealing with Translations of Short Texts of Different Genres

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UNIVERSITY OF RIJEKA

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF ENGLISH

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**TRANSLATING CROATIAN INTO ENGLISH: DEALING WITH  
TRANSLATIONS OF SHORT TEXTS OF DIFFERENT GENRES**

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

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**July 2017**

## **ABSTRACT**

This B.A. thesis consists of four translations from Croatian into English, each of which is a text of different genre. Each translation is preceded by an introduction, and accompanied by a commentary and analysis that explain various difficulties and problems encountered in the process of translation. The four translations in this thesis are: translation of a legislative text, translation of an article from a political weekly magazine, translation of an article about a painter from an encyclopedic magazine, and translation of an article about eco-production from the scientific portal [Biologija.com.hr](http://Biologija.com.hr). While the main body of the thesis contains the translations together with commentaries, the introduction is about translation in general, as well as methods and approaches used in translation. The conclusion shortly summarizes the whole thesis, and is accompanied by the personal opinion of the author. The original texts can be found in appendices.

## TABLE OF CONTENTS

1. INTRODUCTION .....	1
2. TRANSLATION OF A LEGISLATIVE TEXT.....	4
2.1. Introduction .....	4
2.2. Translation .....	4
2.3. Commentary and analysis.....	11
3. TRANSLATION OF AN ARTICLE FROM A POLITICAL WEEKLY MAGAZINE ....	14
3.1. Introduction .....	14
3.2. Translation .....	14
3.3. Commentary and analysis.....	21
4. TRANSLATION OF AN ARTICLE FROM AN ENCYCLOPEDIA MAGAZINE .....	24
4.1. Introduction .....	24
4.2. Translation .....	24
4.3. Commentary and analysis.....	30
5. TRANSLATION OF AN ARTICLE FROM A SCIENTIFIC PORTAL.....	33
5.1. Introduction .....	33
5.2. Translation .....	33
5.3. Commentary and analysis.....	38
6. CONCLUSION .....	41
APPENDICES.....	42
Appendix A.....	42
Appendix B.....	48
Appendix C.....	54
Appendix D.....	59
BIBLIOGRAPHY .....	63

## 1. INTRODUCTION

This B.A. thesis deals with four different translations so it is appropriate to give the definition of translation before anything else. “The term translation itself has several meanings: the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating)” (Munday, 2000:5). Basil Hatim and Jeremy Munday (2004) mention an important distinction between three types of translation made by the Russo-American linguist Roman Jakobson: intralingual, interlingual and intersemiotic translation. Intralingual translation is “translation within the same language” (rewording or paraphrase) (Hatim and Munday, 2004:5). Interlingual translation is “translation from one language to another”, and intersemiotic translation is “translation of the verbal sign by a non-verbal sign, for example music or image” (Hatim and Munday, 2004:5). The most famous translator St Jerome has greatly contributed to the translation studies because of his approach to the translation of the Greek Septuagint Old Testament. He was accused of incorrect translation and defended himself in the following terms: “Now I not only admit but freely announce that in translating from the Greek – except of course in the case of the Holy Scripture, where even the syntax contains a mystery – I render not word-for-word, but sense-for-sense” (St Jerome 395 CE/1997:25; Munday, 2000:20). “St Jerome disparaged the word-for-word approach because, by following so closely the form of the source text (ST), it produced an absurd translation, cloaking the sense of the original. The sense-for-sense approach, allowed the sense or content of the ST to be translated” (Munday, 2000:20). Here lies the origin of the literal vs. free and form vs. content debate going on even in the modern time.

The process of translation begins with reading the original text and it is a very important step. It is important for the translator to read the original text for two purposes:

“first, to understand what it is about; second, to analyse it from a translator’s’ point of view, which is not the same as a linguist’s or a literary critic’s” (Newmark, 1988:11). While reading the text, you have to think about the author’s intention but also the style the author has used in order to choose a suitable translation method and produce a good translation. To understand the text both general and close reading are necessary. General reading to get the gist – here you may have to read couple of encyclopedias and textbooks to understand the subject of the text. Any challenging text requires close reading because you have to read the words both in and out of context (Newmark, 1988). According to Newmark (1988), there are two different approaches to translating: in the first, you translate sentence by sentence to get the feeling of the text, and then you deliberately go back, review, and read the rest of the text while in the second method you read the whole text couple of times and detect all the possible difficulties before even starting to translate. Personally, I prefer the first approach, which I generally use, but for this purpose I have used both of them, depending on the text I was dealing with. For example, for the legislative text I used the first approach because these texts generally have similar forms and I have experience in translating them because of the elective course in college *Translation – Law and EU*. On the other hand, for the text about EDEN destinations from the political weekly magazine I used the second approach because the article was more demanding and complicated because of all the terms characteristic for the source language (SL).

Newmark (1988) differentiates eight main translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation. Few of them were mentioned before, but they will now be explained a little bit more. Word-for-word translation presents “the TL immediately below the SL words and it is used to understand the mechanics of the SL or to construe a difficult text as a pre-translation process” (Newmark, 1988:46). In

literal translation, the SL grammatical constructions are converted to their nearest TL equivalents, again out of context. Faithful translation “attempts to be completely faithful to the intentions and the text-realization of the SL writer” (Newmark, 1988:46). The semantic translation differs from the previous one only in as far as it must take more account of the aesthetic value of the SL text, compromising on meaning where appropriate. Adaptation is the freest form of translation and it is used mainly for plays and poetry. Free translation reproduces the content without the form of the original while idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where they do not exist in the original. The last, but not the least is communicative translation, which tries to render the exact contextual meaning of the message so that both content and language are understandable to the audience (Newmark, 1988). Apart from Newmark’s distinction, there is also the one from Hatim and Munday (2004:149) who say that the methods of translations are: borrowing (the simplest of all translation methods that includes borrowing the word directly from the SL), calque (a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements), literal translation (the direct transfer of a SL word into a TL word), transposition (replacing one word class with another without changing the meaning of the message), modulation (change in the point of view in the message), equivalence (using the equivalent expression in the TL to correspond to the one in the SL), and adaptation (creation of a new situation in the TL culture in order to be equivalent to the one in the SL culture).

In this B.A. thesis, I have translated a legislative text, an article from a political weekly magazine, an article from an encyclopedic magazine, and an article from a scientific portal, and I have used all the translation methods previously mentioned. All these translations are the main part of this thesis, preceded by an introduction, and summed up in the conclusion.

## **2. TRANSLATION OF A LEGISLATIVE TEXT**

### **2.1. Introduction**

The following legal document that I chose to translate is a Regulation on cooperation between Croatia and Portugal in the field of tourism. Translating legal documents requires special level of attention, and the translation has to be in the same form as the original document in order for it to be legally valid. Besides that, the translator should be careful with the use of legal terms because they have to be completely overlapping so there would be no legal difficulties. It is recommended to use special manuals when translating legal documents.

### **2.2. Translation**

#### **THE GOVERNMENT OF THE REPUBLIC OF CROATIA**

**63**

Pursuant to Article 30, paragraph 1 of the Act on the Conclusion and Implementation of International Treaties (Official Gazette 28/96), the Government of the Republic of Croatia at its session on 22 October 2015 has adopted the following

#### **REGULATION**

#### **ON THE PUBLICATION OF THE AGREEMENT BETWEEN THE REPUBLIC OF CROATIA AND THE PORTUGUESE REPUBLIC ON COOPERATION IN THE FIELD OF TOURISM**

#### **Article 1**

The Agreement between the Republic of Croatia and the Portuguese Republic on cooperation in the field of tourism, signed in Lisbon on 21 November 2014, done in the Croatian, Portuguese and English language, all three texts being equally authoritative.



## **Article 2**

The text of the Agreement referred to in Article 1 of this Regulation, originally in the Croatian language reads as follows:

### **THE AGREEMENT BETWEEN THE REPUBLIC OF CROATIA AND THE PORTUGUESE REPUBLIC ON COOPERATION IN THE FIELD OF TOURISM**

The Republic of Croatia and the Portuguese Republic, hereinafter referred to as: “parties”,  
recognizing the importance of tourism and its contribution to the promotion of friendly  
relations between the two countries,  
striving for the development of cooperation in the field of tourism between the parties on the  
basis of equality and mutual benefit,  
taking into account the interest in establishing a legal framework for cooperation in the field  
of tourism,  
have agreed on the following:

#### Article 1

##### AIM

This agreement establishes the legal basis for the development of cooperation in the field of  
tourism between the parties.

#### Article 2

##### SCOPE OF COOPERATION

Cooperation between the parties in the field of tourism shall be developed in the following  
areas, which do not exclude any other that the parties may mutually agree upon:

- A. Institutional cooperation
- B. Training of experts
- C. Cooperation within the framework of international organizations

#### Article 3

### INSTITUTIONAL COOPERATION

The parties shall encourage cooperation between national tourism authorities and strengthen the cooperation between the relevant national entities in the field of tourism.

#### Article 4

### TRAINING OF EXPERTS

The parties shall encourage cooperation in the field of education and vocational training in tourism by selecting students and educators for participation in educational programs and student training in schools for tourism and hospitality of the parties.

#### Article 5

### COOPERATION WITHIN THE FRAMEWORK OF INTERNATIONAL ORGANIZATIONS

The parties shall advise each other on the coordination of their positions, as appropriate, within the framework of international organizations, particularly the World Tourism Organization.

## Article 6

### COMPETENT AUTHORITIES

1. The parties shall appoint competent authorities to encourage consultation on the subject matter of this Agreement and to ensure its implementation.
2. The competent authorities will generally communicate with each other by electronic means.
3. For the purpose of the implementation of this Agreement and the establishment of more concrete forms of cooperation, the competent authorities may enter into cooperation programs.

## Article 7

### SETTLEMENT OF DISPUTE

Any dispute concerning the interpretation or application of this Agreement that is not solved by the authorities referred to in Article 6 of this Agreement shall be settled by negotiations between the parties.

## Article 8

### AMENDMENTS

1. This Agreement may be amended by mutual consent of the parties.
2. Amendments shall enter into force in accordance with the procedure laid down in Article 9 of this Agreement.

## Article 9

### ENTRY INTO FORCE

1. This Agreement shall enter into force thirty (30) days from the date of receipt of the last written notification, through diplomatic channels, of the completion of internal legal procedures of each party that are necessary for the Agreement to enter into force.
2. On the date of entry into force of this Agreement, the Agreement between the Government of the Socialist Federal Republic of Yugoslavia and the Government of the Republic of Portugal on cooperation in the field of tourism, signed in Lisbon on 9 May 1975, which is applicable on the basis of succession between the two countries shall terminate.

## Article 10

### DURATION AND TERMINATION

1. This Agreement shall remain in force for a period of five (5) years from the date of its entry into force and is automatically renewed for successive periods of five (5) years.
2. Either party may terminate this Agreement by giving written notification to the other party, through diplomatic channels, at least six (6) months before the expiration of the current period. In case of cancellation, this Agreement shall terminate on the expiration date of the current period.
3. In the event of termination of this Agreement, any programs or projects initiated under this Agreement and that are in progress at the time of termination shall be carried out in accordance with the terms and conditions until their completion, unless the parties agree otherwise.

## Article 11

### REGISTRATION

After the entry into force of this Agreement, the party on whose territory the agreement was signed shall submit it to the Secretariat of the United Nations for registration in accordance with Article 102 of the Charter of the United Nations, and notify the other party of the completion of the procedure as well as of its registration number.

Done in Lisbon on 21 November 2014, in two originals, each written in the Croatian, Portuguese and English language, all three texts being authentic.

In the case of divergence of interpretation, the English text is applicable.

FOR THE REPUBLIC OF CROATIA

FOR THE PORTUGUESE REPUBLIC

**Vesna Pusić**, m.p.

**Rui Chancarelle de Machete**, m.p.

First Deputy Prime Minister and

Minister of State and Minister of Foreign

Minister of Foreign and European Affairs

Affairs

## Article 3

The implementation of the Agreement referred to in Article 1 of this Regulation is within the scope of the central state administration in charge of tourism.

#### **Article 4**

On the date of entry into force of this Regulation the Agreement referred to in Article 1 of this Regulation is not in force, and the information on its effectiveness shall be published in accordance with Article 30, paragraph 3 of the Law on Conclusion and Implementation of International Treaties.

#### **Article 5**

This Regulation shall enter into force on the eight day after its publication in the Official Gazette.

Class: 022-03/14-11/108

No: 50301-05/25-15-5

Zagreb, 22 October 2015

The President

**Zoran Milanović, m.p.**

### 2.3. Commentary and analysis

As previously mentioned, for the purpose of this translation I have used the first approach suggested by Newmark (1988) and that is translating sentence by sentence and then going back to review. I felt comfortable with this approach because I have some experience in translating legislative texts because of the elective course *Translation – Law and EU*. During the course we mainly dealt with translation of legal documents and used some special manuals for that purpose. For the B.A. translation, I chose a Regulation concerning the cooperation between Portugal and Croatia in the field of tourism. During the translation, I came across minor problems concerning the word order in sentences. The most problematic sentence to translate was: “Objavljuje se Sporazum između Republike Hrvatske i Portugalske Republike o suradnji u području turizma, sklopljen u Lisabonu, 21. studenoga 2014. godine, u izvorniku na hrvatskom, portugalskom i engleskom jeziku“ due to word order that is not characteristic of the English language. Besides that, the last part of the sentence (“u izvorniku na hrvatskom, portugalskom i engleskom jeziku“) was especially problematic because literal translation (“the original in Croatian, Portuguese and English”) sounds clumsy. To solve the problem, I chose the solution “done in the Croatian, Portuguese and English language, all three texts being equally authentic”. I encountered couple of more sentences that had problematic segments, and one example is: “u obrazovnim programima i praksi u hotelsko-turističkim školama stranaka“. One more problem in the sentence was the word “praksa“ and for that one I had to use the Croatian-English dictionary (*Veliki hrvatsko-engleski rječnik*) by Željko Bujas. The dictionary proposed the term “student training” so I translated that part of the sentence in the following way: “in educational programs and student training in schools for tourism and hospitality of the parties”. Another problematic segment was the beginning of the sentence “Republika Hrvatska i Portugalska Republika, u daljnjem tekstu »stranke«...” because to translate it as “The Republic of Croatia and the Portuguese Republic, *hereinafter*

“parties”...” was not enough. It had to be expanded so I translated it as follows: “The Republic of Croatia and the Portuguese Republic, *hereinafter referred to as...*” and that made it more appropriate.

Apart from these examples, the rest of the text caused almost no problems, but it was important to pay attention to some general rules in translating this kind of text. For that purpose I used *Priručnik za prevođenje pravnih propisa Republike Hrvatske na engleski jezik*, and it helped me a lot. First of all, I had to be careful when translating the title of the document, that is “Uredba“ in Croatian. The proper translation of the act “Uredba” according to the manual previously mentioned is “Regulation”. Also, you have to be careful with the terms “dio, razdjel, glava, poglavlje, članak, stavak” and similar. It is best to consult the manual available so that there is no mistake because even the slightest mistake makes the entire document legally void. Thus, these terms are translated as follows: “part, division, title, chapter, article, and paragraph”. There are a few legal differences that are important to notice. For example, the present tense in Croatian is *shall* in English, and that is one of the most common errors in translating legal documents (Novak: 2003) (e.g. “Stranke se međusobno *savjetuju* u svrhu koordinacije svojih stajališta, kada je to prikladno, u okviru međunarodnih organizacija, a posebice Svjetske turističke organizacije.“ = “The parties *shall advise* each other on the coordination of their positions, as appropriate, within the framework of international organizations, particularly the World Tourism Organization.” and “Stranke *potiču* suradnju u području obrazovanja i stručnog osposobljavanja u turizmu odabirom studenata i edukatora radi sudjelovanja u obrazovnim programima i praksi u hotelsko-turističkim školama stranaka.“ = “The parties *shall encourage* cooperation in the field of education and vocational training in tourism by selecting students and educators for participation in educational programs and student training in schools for tourism and hospitality of the parties.”).



Another notable difference is the use of numbers in Croatian and English. The English language uses cardinal numbers (e.g. “Article 1”) while Croatian uses ordinal numbers (e.g. “Članak 1.”). Besides that, it is important to notice that singular in Croatian is plural in English (e.g. “svaki program ili projekt“ = “any programs or projects“).

### **3. TRANSLATION OF AN ARTICLE FROM A POLITICAL WEEKLY MAGAZINE**

#### **3.1. Introduction**

The following text is from the online edition of a political weekly magazine *Nacional*, but it is not about politics because the magazine offers news from various fields. One of these is news from economy and tourism, and the article in question is about Croatian EDEN destinations. There are five Croatian winners of EDEN acknowledgment, and each offers a variety of attractions. This article is based on Međimurje and its main attractions, among which are Zrinski Old Town, wine roads, Croatian Sahara and the town of Đurđevac.

#### **3.2. Translation**

##### **Croatian EDEN destinations offer a variety of attractions**

Five Croatian winners of the European Destination of Excellence (EDEN) acknowledgement have presented non-traditional, less developed tourist destinations and confirmed the richness in diversity, natural resources, historical heritage, and traditional gastronomy and justified the title of sustainable tourism destinations that offer a variety of attractions.

Sv. Martin na Muri with its thermal mineral waters and wellness center, wine routes, restaurants with traditional thematic and contemporary cuisine famous among gourmets, an active vacation with, for example, bike trails around 750 kilometers long or a park for paragliding, but also the hills and songs of Zagorje, long history and tradition are all on offer in Međimurje.

## **Međimurje – Croatian flower garden, home of enogastronomy and wine routes**

Međimurje is one of the 20 Croatian destinations on which the National Geographic has made a TV report that will be shown in 90 countries around the world, said the director of the Tourist board of the Međimurje county Rudi Grula.

He added that Međimurje is the home of one of the last European gold washers Mijo Horvat.

The Mura, the Drava and the Dunav Rivers are part of UNESCO's network of biosphere reserves, and home to the griffon eagles, black storks, swallows, otters, beavers, but also the rare sturgeon.

The Romans called Međimurje “the island between Mura and Drava”, and today it is called the “Croatian flower garden”, he said.

“One of the assets of the famous Zrinski family was kept in their cellars – wine, while the other asset was gold that was panned on Drava and Mura rivers, which is evident from the records of the Commerce Court of Vienna and from commercial books”, Grula explained.

The first culinary book in the Croatian history was published in Međimurje in the 17<sup>th</sup> century, Grula said stressing the importance of the “vast culinary treasure preserved by the Zrinski family”. Because of the tourism and local gastronomy in Upper Međimurje and especially Sv. Martin na Muri, Međimurje was twice selected for the EDEN destination of excellence. Međimurje encourages family farms and restaurants that offer fresh local ingredients, and with the road called “Cesta črnog ulja” (dark oil road) they want to connect a dozen manufacturers of the traditional pumpkin seed oil. The “Mala hiža” restaurant with a multiple award winning offer based on the original Međimurje cuisine offers delicacies with

roots in tradition, but with a contemporary design. Apart from the pumpkin soup made in numerous ways, the restaurant also offers the delicious pumpkin ice cream.

Dr. Rudolf Steiner Center promotes his philosophy based on the rules of organic architecture, eurhythmics, biodynamic agriculture, anthroposophy and Waldorf pedagogy.

### **Zrinski Old Town**

The castle in Čakovec – the Zrinski Old Town, surrounded by the city park, is a monument of the highest category and cultural heritage in which the County Museum of Međimurje with a rich archaeological collection and a gallery is located. The towers, bell tower, palace and city walls represent a harmonious architectural whole.

“Nikola Šubić Zrinski turned the fortress into a Renaissance palace surrounded by lakes, and the “Čakov toranj” fortress; after which Čakovec was named, was first mentioned back in the 13<sup>th</sup> century”, said Grula.

Within the castle walls there is a small wine tasting room called Shamper and a restaurant that combines tradition and modernity. “The restaurant owner has invested significant funds into restoration; so he was allowed to use the space”, said Grula. He claims that the state has never invested much in their castle, but they have a project to rebuild the walls that should be supported by the Ministry of Regional Development.

### **On the wine road**

“The local wines can be tasted in the cellars and wine tasting rooms on the Međimurje wine road, and the cultivation of grapevine dates back to Roman times”, Grula claims. He adds that more than a thousand hectares of Međimurje vineyards enable the preservation of exceptional biodiversity.

Winemaker Branimir Jakopić listed the wine varieties that are produced in Međimurje – Sauvignon, Chardonnay Riesling, Pinot Blanc, Gewurztraminer, Sylvaner, Muscat, Rose, and said that the local population produces various blends. He mentioned the typical ice wines, and the indigenous “Pušipel” that they are proud of.

The offer is diverse, he said. We have over 250 different wines made from twenty grape varieties. From home wine, the so called “kupaž”, varietal wines, to the top-harvest or ice wines for which the grape is left for ice harvesting. It is also produced in Ilok and Kutjevo. “The vineyards here are among pastures and forests, which makes them specific, and the production is sustainable”, Jakopić adds.

The wine tasting facility owned by the Lovrec family has a small wine museum where you can see one of the largest wine presses in Croatia, the obelisk from the time of the Napoleonic wars, a stone tablet in old German...

A lot of work is also put into promoting active tourism in Međimurje, starting with the Adrenalin Park, paragliding, cycling, running, walking and golf. Station houses are viewing platforms but you can also visit mining collections, honey gardens, the old mill for processing wheat on the Mura River etc.

“From 2009 to 2016 the Tourist Board of Međimurje has, together with other communities, used about two million euros from the EU funds in order to improve our offer”, said Gula. Warning of conspicuous seasonality in tourism, he said that around 110,000 overnight stays per year by over 30,000 tourists were registered in Međimurje.

### **Croatian Sahara and the town of the “Picoki legend”**

Durđevac was awarded the title of an EDEN destination for the preservation of intangible cultural heritage. One of the best preserved Gothic and Renaissance buildings in

the northern part of Croatia, a fortress dating from the 16<sup>th</sup> century and a cultural monument, hides an impressive gallery of the Old Town of Đurđevac, said Mario Fuček from the Tourist Board of Đurđevac.

The permanent painting and sculpture exhibition by Croatian artists from the 19<sup>th</sup> and 20<sup>th</sup> century that is a part of the donation by Ivan Lacković contains the works by Bukovac, Clement Crnčić, Babić, Murtić, Herman, Šebalj, Šutej, Lipovac, Demur, Milenković. The gallery is the pride of Đurđevac.

More than 2000 objects made by numerous artists from 20 different countries speak of a multicultural approach to art.

During the wars with the Turks, the fortress was surrounded by a swamp that was used as an extra protection, Fuček noted. Đurđevac has a project for the reconstruction of the fortress that would have a themed village which would sell local specialties, horse trails and other recreational programs.

He said that the archaeological excavations unearthed the first Celtic silver coin in Croatia. The coin depicting a stylized Apollo's head on one side and a horse on the other side is called the Đurđevački type.

In June, the "Legend of Picoki" is staged beneath the walls of the Old Town, and it is a description of a long siege by the Turkish army in 1552, after which the citizens were starved.

The legend tells of an old woman who wisely proposed throwing a "picok", or a rooster, from the cannon at the Turks, after which they left in fear thinking that the defenders lived in such abundance that they could fight with roosters.

Besides the fact that people of Đurđevci are proud of that name, this is also one of the few Croatian legends of Turks that does not end in blood. The legend has been alive for five centuries, and the manifestation “Picokijada” has been held for half a century.

The intangible cultural heritage “Legend of Picoki”, the art of making and playing cymbals, the art of weaving needlework of Ivanec, Easter egg coloring, and the traditional “naïve art of Podravina”, the so called inverted painting on the glass are all part of the local cultural heritage.

The ethnographic collection of Ljubica Cestar uses ceramic workshops, book promotions, folk music and objects from different areas of human activities that are dying out to keep the history of the area alive. Among other things, there is also a fully functional loom, one of the few that are left in Croatia.

### **Croatian Sahara**

“Đurđevački peski”, or the Croatian Sahara, was declared a special geographic and botanical reserve. This botanical treasure covering an area of around 20 hectares is the only such in Croatia. The sands were formed by the depositing of sediment from a glacier, and the geographic and climatic conditions were favorable for the retention of sand. Today, they are endangered by invasive plant species.

“Peski” are the residue of a spacious 12-kilometer-long belt of dunes from which the wind would disperse the particles of sand and that way destroy the crops. That is why they were also called “Krvavi peski” (Bloody sands). The specificity of vegetation is visible because of the modification of the sand dunes and the indentations at the height of approximately 6 meters.

“Drava and Aelous – the god of wind brought sand here where their transport power waned, and 100 years ago the sand began to be tamed by the pine forest and scotch broom bushes. Today, these species threaten the survival of specific species”, said Fuček.

Until the end of the 19<sup>th</sup> century the sands were “alive”. To secure them, residents planted scotch broom bushes, acacia, blackberry and other similar species that started to suppress the sandstone vegetation. They are also included in the NATURA 2000 protected areas.

Endemic plants of the Panonian pit are grey hair-grass, *Festuca vaginata* Waldst. et Kit. or *Festuca vaginatae*, but it is also the home of thyme, blond plantain, and common wormwood. There is also a large number of animal species that live here, such as the *Eresus cinaberinus* spider or 500 butterfly species.

“Part of the reserve is covered with indigenous vegetation. In 1943, Ivan Soklić catalogued about 200 species of plants. From the scientific perspective, overgrowing is a natural process, because of the forests and topsoil resulting from the decayed plants and animals”, said Fuček.

During the outbreak of phylloxera, which caused a huge emigration wave in other parts of Croatia, the vines were preserved on the sand thanks to its characteristics.

The EDEN project (European Destinations of Excellence) was launched by the European Commission in 2006. Croatian winners were Đurđevac, Upper Međimurje, Northern Velebit National Park, Pustara Višnjica, Nin, and Svetvinčent in Istria.



### 3.3. Commentary and analysis

The article about EDEN destinations was the most demanding text for me when it comes to translation. What made the translation difficult were the sentence structures in the original text. Sentences are weirdly formulated in Croatian language, and because of that it was hard to translate them when it was unclear what was meant to be said even in Croatian. Apart from sentence structures, Croatian names such as the name of the restaurant “Mala hiža”, the name of the road “Cesta črnog ulja” or “pušipel”; the traditional wine sort from Međimurje were another difficulty. My personal choice was to keep the original names but I had to add the article and put the name in front of the common noun (“the “Mala hiža” restaurant”), which is the opposite of the use in Croatian language where the common noun precedes the proper name (“restoran “Mala hiža””). With the name “Cesta črnog ulja“ I decided to keep the original, but also add the translation in the brackets to make it more clear. The example of the mentioned weird sentence structure in the Croatian language is: “Međimurje je ušlo u 20 destinacija Hrvatske o kojem je tv prilog snimio National Geographic, a prikazivat će se u 90 zemalja svijeta, rekao je voditelj ureda Turističke zajednice Međimurske županije Rudi Grula.“ It sounds clumsy in Croatian, and in my opinion, it would make more sense and sound more natural if structured in the following way: “Međimurje je ušlo u 20 destinacija Hrvatske o kojem je National Geographic snimio tv prilog, a prikazivat će se u 90 zemalja svijeta, rekao je voditelj ureda Turističke zajednice Međimurske županije Rudi Grula.” That is why I translated the sentence into English as if it was written in a more natural way: “Međimurje is one of the 20 Croatian destinations on which the National Geographic has made a TV report that will be shown in 90 countries around the world, said the director of the Tourist board of the Međimurje county Rudi Grula.” One more example of the weird sentence structure is: “Restoran Mala hiža s ponudom zasnovanom na izvornoj međimurskoj kuhinji, i višestruko nagrađivanom, nudi delicije s

korjenom u tradiciji, a načinom u suvremenosti“. First of all, this sentence is grammatically incorrect because there is no comma in front of the conjunction “i“ in the Croatian language, and the segment “i višestruko nagrađivanom“ should be placed in front of the segment “međimurskoj kuhinji“ so that the sentence would make more sense. In spite of these challenges, I managed to translate the sentence in the following way: “The “Mala hiža” restaurant with a multiple award winning offer based on the original Međimurje cuisine offers delicacies with roots in tradition, but with a contemporary design.”

Another problematic part of the text was the following paragraph: “U Međimurju je u 17. stoljeću izdana prva kulinarska knjiga u hrvatskoj povijesti, kazao je Grula ističući važnost tog ogromnog kulinarskog blaga koje su sačuvali Zrinski. Dva puta je odabrano za EDEN destinaciju izvrsnosti, titulu nosi Sveti Martin na Muri, te turizam i lokalna gastronomija u Gornjem Međimurju.” These two sentences are not linked and the second sentence does not really tie in with the previous one. It is not clear whether the EDEN acknowledgement refers to Međimurje or the culinary treasure. Even though it was weirdly formulated, I made it more clear by translating it into English: “The first culinary book in the Croatian history was published in Međimurje in the 17<sup>th</sup> century, Grula said stressing the importance of the “vast culinary treasure preserved by the Zrinski family”. Because of the tourism and local gastronomy in Upper Međimurje and especially Sv. Martin na Muri, Međimurje was twice selected for the EDEN destination of excellence.”

Another challenging segment was: “Upozoravajući na izraženu sezonalnost u turizmu, kazao je da preko 30.000 turista ostvari oko 110.000 noćenja godišnje u Međimurju.” If I were the author of the article, I would put “u Međimurju” after the “preko 30.000 turista” because it sounds better. To make it sound good in English, I had to invert the two parts of the sentence and in the end it sounded like: “Warning of conspicuous seasonality in tourism, he

said that around 110,000 overnight stays per year by over 30,000 tourists were registered in Međimurje.”

The subtitle that I struggled with is “Putem vina“. I had many solutions (e.g. “Following the wine, “Following the wine road”) but I decided to go with “On the wine road” because that sounded more natural than the rest. As well as in the previous text I had to pay attention to putting the proper noun first, and then the common noun, unlike in Croatian (“Stari grad Zrinskih” = “Zrinski Old Town”). I also had problems with translating plant names (“*grm zečjak*, *gladica*, *vlasulja bradica*, *trputac vuzlika*, *poljski pelin*”) and for that purpose I consulted the Internet. It was hard to find the English names for some of the plants so I chose to combine the English ones with the Latin ones (“scotch broom bushes, grey hair-grass, *Festuca vaginata* Waldst. et Kit., blond plantain, and common wormwood”). Besides plant names, I had to find the corresponding terms of wine sorts (“sauvignon, chardonnay graševina, rajnski rizling, pinot, traminac, silvanac, muškat, rose”) and I consulted the Internet once again (“Sauvignon, Chardonnay Riesling, Pinot Blanc, Gewurztraminer, Sylvaner, Muscat, Rose”). Some verbs had more than one solution in the English language (e.g. “komponirati = compose, combine”) and I chose “combine” because it fits the sentence better.

## **4. TRANSLATION OF AN ARTICLE FROM AN ENCYCLOPEDIA MAGAZINE**

### **4.1. Introduction**

The third text that I have chosen for the translation is from an encyclopedic magazine *Drvo znanja*. *Drvo znanja* is a well-known magazine approved by the Ministry of Science and Education of the Republic of Croatia as an additional source of knowledge. The magazine has been published for thirteen years now, and it occupies various topics. The chosen article is about the famous Dutch painter Rembrandt and it is written in a language understandable to a lay person.

### **4.2. Translation**

#### **REMBRANDT**

The full name of this famous Dutch painter and etcher of the 17th century was Rembrandt Hermenszoon van Rijn. He was born in Leiden on July 15, 1606 and died in Amsterdam on October 4, 1669.

Rembrandt Hermenszoon van Rijn was born in Leiden in Holland as the ninth child of Harmen Geritszoon van Rijn and Neeltgen Willemsdochter van Zuytbrouck. Harmen van Rijn was a miller, relatively well-off for that period, which made it possible for Rembrandt to have a pleasant childhood and good education. At the age of seven he started the humanities school after which he enrolled at the Leiden University at the age of 14. School was not one of his primary interests, and soon he became active in painting as an apprentice to a painter of historical themes Jacob van Swanenburg with whom he spent three years. After a brief but important apprenticeship with the famous painter Pieter Lastman in Amsterdam, in 1625 Rembrandt became an independent painter and moved to Amsterdam.

Since 1629, Rembrandt has worked intensively for the Court in The Hague, and he painted for the prince Frederick Hendrix until 1646. In 1634 Rembrandt married Saskia van Uylenburg. The same year he became a master of Amsterdam and member of the association of painters and took into apprenticeship numerous painters such as Ferdinand Bol and Govert Flinck.

In 1639, the Rembrandts moved to a new house (now Rembrandt's Museum) in the Jodenbreestraat Street, which was then a part of the Jewish quarter. Rembrandt often used his Jewish neighbors as models for his paintings with the Old Testament theme. The Rembrandts lost several newborns (their son Rumbartus was only two months old when he died in 1635, their daughter Cornelia was only three weeks old when she died in 1638, and the other daughter Cornelia was only a month when she died in 1640). Only their fourth child, the son Titus, who was born in 1641, lived to become of age, but soon after his birth Saskia died, most likely from tuberculosis. Rembrandt married once more, a considerably younger woman named Hendrickje Stoffels. His daughter Cornelia was born in that second marriage. The great artist died in 1669, outliving his wife Hendrickje and his son Titus. Since he ended up in debt at the end of his life and had to sell off all his possessions, he was buried in an unmarked grave at the Westerkerk cemetery.

### **An outstanding artistic opus**

Rembrandt's artistic opus is remarkable in its scope. He has left more than 650 paintings in oil, about 300 etchings and about 1500 drawings. His artistic opus is also important for the variety of motives. Portraits, among which there are more than 100 self-portraits in a variety of clothes and self-portraits incorporated in various figural compositions in all techniques, are the most important segment of his opus. Then there are the scenes from the Bible and the Gospel, historical, mythological and genre depictions, and landscapes, still

lives and allegories. The importance of Rembrandt's opus is primarily in its meaning expressed by his creativity and content. Rembrandt's greatest innovativeness is expressed in the portraits of his contemporaries, self-portraits and illustrations of biblical motives.

### **Chronological overview**

Rembrandt's artistic work can be perceived in the context of certain periods. In the Leidens period (1625-1631) he painted together with and was good friends with his collaborator Lievensz. This period is characterized by paintings of smaller format and compositions with numerous figures, including "The Raising of Lazarus". Other important works include "The prophet of Balaam with a donkey," "Tobit and Anna," "St. Paul in the dungeon," "Christ at Emmaus," and two variants of "The Presentation in the Temple" and the portrait of Rembrandt's mother.

The Early Amsterdam period (1631- circa 1642) is considered the most brilliant Rembrandt's Baroque period. This was also the time of his greatest material prosperity. It begins with the first group portrait, the innovative "Anatomy of Dr. Nicolaes Tulpa" with the open Vesalius' book on anatomy as a characteristic attribute. There are also the paintings "The Raising of the Cross", "The Passion of Christ" and "Descent from the Cross". A significant work from this phase is also "The Night Watch", as a synthesis of the artist's entire period and his essential understanding of the world. The middle period (up to about 1650) is best presented by some graphic sheets, besides the paintings of "The Holy Family with Angels", "The Holy Family with a Curtain", "Suzanna in the Bath" and "Christ with the Students in Emmaus". The late period (after 1650) is characterized by numerous paintings of large format and the psychic confession that became more disturbing with the years. The paintings from this period are "Men with a Golden Helmet", "Aristotle with a Bust of Homer," "Portrait of John Six," "Betsabeja After Bathing," "Old Woman in the Armchair,"

"Slaughtered Ox" and others. The period is also known for the greatest historical composition, the monumental image of the "The Conspiracy of the Batavians". There is also the fourth realized group portrait "Portrait of the Syndics of the Amsterdam Clothmakers' Guild", a work well-known for its inner and outer uniqueness.

### **Graphics and drawings**

Among the best known etchings from the early naturalistic phase is the "Rat Poison Salesman". Etchings made during the thirties of the 17<sup>th</sup> century mainly paraphrase the artist's oil paintings. The preserved works are "The Good Samaritan", "Self-portrait with Saskia" and self-portrait "Rembrandt with Bar" close to the Renaissance scheme. Later his graphics became completely self-expressive devices. There are works such as "Landscape with three trees". Especially eminent composition from this phase is "Christ Healing the Sick" that was famous already during his lifetime. The portraits include "Jan Six on the Window" and "Ephraim Bueno", then "Blind Tobit" and a particularly significant composition of "Three Crosses" and "Ecce Homo". Among his last etchings is the "Woman with the Arrow".

Rembrandt's drawings, sketches and studies carry a special message. They are, by their very nature, the most direct artist's confessions about the experience of everything seen, and in part, function as preparatory works for individual paintings and compositions. In them, Rembrandt uses his pen, drawing nib or Indian ink to affect the fragment of the contour, vacillates to achieve graphic quality, and opposes the whiteness to the thick dark patches in order to evoke the depth of space. These works are scattered across many European and American collections, and especially valuable pieces are kept in the Viennese Albertina, the Paris Louvre and the London British Museum.

## **A significant artistic name**

Rembrandt was famous outside of his country even while he was still alive. Even though Rembrandt's art was primarily related to his graphics, which make him the most prominent predecessor of Francisco Goya all the way until the second half of the 19<sup>th</sup> century, the 20<sup>th</sup> century celebrates Rembrandt as a painter. Eugene Delacroix wrote in his "Diary" that someday it would be realized that Rembrandt might be a much greater painter than Rafael ever was. The fact that was gradually developed and became clear is that Rembrandt as a painter and a graphic artist discovered and established, as no one had before him, the most dazzling shades and transitions between light and darkness, in fact the half-light and the half-darkness. In his seemingly suppressed color scheme that is reduced to dark colors, mostly on the browns, we find the smothering tremble of the magnificence of the golden colors that shine with surreal beauty under the blurred patina. Wilhelm Bode summed up the ideas of the magic of Rembrandt's light: "His light is very special; it suddenly and in its fullness penetrates into the darkness, and again comes out of it with equal heat; it provokes a rich play of light and shadow with its rays and reflexes, a checkered flicker of color; one moment it is smothered, and the other it is beautifully flashing and shining in the richest tones ... That light is everything but naturalistic: it is neither the light of the sun nor the light of the candle, it is Rembrandt's own light. " On the other hand, because of his deep compassion with human nature, he is often called "one of the great prophets of civilization".

## **Rembrandt in Zagreb**

An exhibition of 103 etchings of this genius Dutch artist opened on December 9<sup>th</sup> last year in the Museum of Arts and Crafts in Zagreb. Besides self-portraits, among the exhibited works are portraits of Rembrandt's mother, his wife, associates and contemporaries, and etchings referring to studies of figures and character, to the Old Testament, to the New



Testament, historical themes, genre scenes, landscapes and nature studies. This is the first tour of the exhibition outside the treasury of the Johanneum National Museum in Graz in such a setting, and this exhibition is one of the most complete collections of Rembrandt's original graphics to ever be presented to the audience. The exhibition is open until February 15<sup>th</sup>.

### 4.3. Commentary and analysis

The article about the famous Dutch painter Rembrandt Hermenszoon van Rijn was taken from an encyclopedic magazine *Drvo znanja*, which is approved by the Ministry of Science and Education of the Republic of Croatia as an additional source of knowledge. Since this magazine is intended for a wide audience, it is written in a language understandable to a lay person. In the translation of this text, I have used the second approach described in the introduction, i.e. I read the text couple of times before starting to translate in order to find possible problematic parts. I came across couple of problems while translating this text. Some of the sentences are too long and difficult to understand in Croatian, and thus harder to translate into English. For example, the sentence: “U njegovom prividno suzdržanom koloritu koji je sveden na zagasite boje, ponajviše na smeđe tonove, prigušeno titra raskoš zlatnih boja koje ispod mutne patine sjaju irealnom ljepotom“. This sentence was hard for me to translate because of all these words: “koloritu, zagasite, prigušeno, titra, raskoš, patina, irealna”. Besides the appropriate translation of the words previously mentioned that I found in the dictionary (“color scheme, dark, smothering, tremble, magnificence, patina, surreal”) I also changed the word order. In the following translation of that sentence: “In his seemingly suppressed color scheme that is reduced to dark colors, mostly on the browns, we find the smothering tremble of the magnificence of the golden colors that shine with surreal beauty under the blurred patina.” you can see that I also used transposition and changed some word categories and the Croatian verb “titra” became a noun “tremble”. The dictionary offered a couple of solutions (“tremble, quiver, and flicker”) for the verb “titrati”, and I had to choose the best option so I went with “tremble” because I think it fits in the best with the rest of the sentence.

Another challenging part of the text was Rembrandt’s outstanding artistic opus and the names of his paintings and other works. Since these had to be original names I used the

Internet and the web page with the list of all Rembrandt's paintings (e.g. "Sveta obitelj sa zavjesom" = "The Holy Family with Angels", "Suzana u kupelji" = "Suzanna in the Bath", "Krist s učenicima u Emausu" = "Christ with the Students in Emmaus", "Muškarac sa zlatnom kacigom" = "Men with a Golden Helmet", etc.). Apart from the names of paintings I had trouble with the term "mrtva priroda", which I thought was "dead nature" but I consulted the dictionary and discovered the term "still life(s)". Also, the sentence: "Rembrandtovi su izgubili nekoliko novorođenčadi (sin Rumbartus je imao samo dva mjeseca 1635. god., kći Cornelia samo tri tjedna 1638. god., a druga kći Cornelia samo mjesec dana 1640.)." is not totally clear when translated literally. It is important to emphasize that they were a certain age *when they died*. Thus, I translated the sentence in the following way: "The Rembrandts lost several newborns (their son Rumbartus was only two months old when he died in 1635, their daughter Cornelia was only three weeks old when she died in 1638, and the other daughter Cornelia was only a month when she died in 1640)." Despite the repetition of the same words, in my opinion, the sentence makes much more sense this way. At the end, the article had a quote about Rembrandt by Wilhelm Bode ("Njegova je svjetlost sasvim naročita; ona odjednom i u svojoj punoći upada u tamu i opet izbija iz nje jednakom toplinom; ona izaziva svojim zrakama i refleksima bogatu igru svjetlosti i sjena, šaroliko treperenje boja, ona se čas prigušuje, a čas divno blješti i sjaji u najbogatijim tonovima... Ta je svjetlost sve drugo doli naturalistička; ona nije ni svjetlost sunca ni svjetlost svijeće, one je Rembrandtova vlastita svjetlost."), and we learned that we should find the original quote if we can, and not translate it by ourselves. I tried to find the original quote online, but it was not successful so I had to translate it myself as follows: "His light is very special; it suddenly and in its fullness penetrates into the darkness, and again comes out of it with equal heat; it provokes a rich play of light and shadow with its rays and reflexes, a checkered flicker of color; one moment it is smothered, and the other it is beautifully flashing and shining in the richest tones ... That light

is everything but naturalistic: it is neither the light of the sun nor the light of the candle, it is Rembrandt's own light. "

## **5. TRANSLATION OF AN ARTICLE FROM A SCIENTIFIC PORTAL**

### **5.1. Introduction**

The last text that I have chosen for the B.A. thesis is from the scientific portal Biologija.com.hr. This portal is specialized for articles on biology, physiology, medicine, sociology, agronomy, and others. The articles on this portal are written by highly educated young people who are trying to raise public awareness about the currently popular topics in science. The chosen article is about eco-production, the opportunity Croatia has in the European Union regarding eco-production, and the problems in the way of its success.

### **5.2. Translation**

#### **Croatia's great opportunity on the 23 billion euro market of eco-products**

The conclusion of the Round Table on the Eco-production organized by The Business Daily in Zagreb was that eco-production has a bright future, and Croatia has a particularly great opportunity in that sector because it is an integral part of the largest market for such products in the world – the European Union. Eco-production is a great opportunity for Croatia, but people need to realize there is more to it than wheat and corn sowing. You can find out more about this topic below.

The last official data from 2012 say that the European organic, bio and eco-products market was worth 23 billion euros. Germany has the largest share in it with its 6.6 billion euros, then France with 3.8 billion euros, and Great Britain with 1.9 billion euros.

On average, the Danes spend the most on ecological products - and the amount they spend is 159 euros per capita. They are followed by Austrians who spend 127 euros per capita. As explained by Darija Musulin, the head of Eco-processing at the Ministry of Agriculture, there are no precise data for Croatia since we will only enter the EU statistics

from 2013, but some sources estimate that the value of our market is 104 million euros, and ecological wine accounts for 15 percent of that.

In the European Union, the total of 9.6 million hectares is ecologically treated, and that is a significant growth in recent years, as in 2002 alone there were only 5.8 million hectares of ecological areas. Most of these areas are in Spain, 1.8 million hectares, in Italy 1.1 million, followed by Germany and France. It is expected that the data for 2013 will show that the total ecological production in the EU exceeds an area of 10 million hectares. There were 270,000 entities involved in eco-production in the joint market in 2012, out of which 235.4 thousand were producers.

In regard to this, Croatia doesn't stand out yet because we have a total of 40,640 hectares of land that are in some way related to organic production. Out of this, 17 301 hectares are officially in ecological production, and the rest is in the transitional phase of adjustment. On our market there are 1706 subjects on the eco-market, out of which 1609 are producers. Of the total area, 20.5 thousand hectares are fields, and 14.3 thousand are pastures.

High-yield orchards, vineyards, olive groves and especially vegetable areas are represented by small or even symbolic values. "Market research has shown that a large number of Croatians are not even familiar with ecological production and its worth. Only 10 to 15 percent of citizens buy organic products on a regular basis, while 54.4 percent rarely buy them. 54.5 percent of those who buy them buy in retail chains, 37 percent at markets, 17 percent in specialized stores, and 13.6 percent in drugstores", says Musulin.

Marin Fucijaš, owner of the company for inspection of ecological production "First Ecological", confirms the fact that the situation in Croatian ecological production is very confusing. "There are no basic conditions in Croatia for any kind of agriculture, and therefore for the ecological, either. For starters, a lot of land is burdened by unresolved property and

legal issues, you cannot lease land on a yearly basis - it does not work like that. I am convinced that we also have a million hectares of state and private uncultivated land for which there are no clean papers. As far as eco-production is concerned, in practice, every day I realize that we do not have the skilled staff to consult and monitor this sector. Moreover, I am more and more often faced with the fact that my new employees, young agronomists, cannot recognize clover or sunflower at some stage of growth and I won't even mention their knowledge of some agricultural processes" says Fucijaš.

He adds that his inspection company often gives advice to the producers on what to do and how to do it even though that is legally forbidden. "Out of 21 Croatian counties, nine of them do not have an advisory service for eco-production, and I would dare say that there is only one person in the whole system who really knows what she is doing, and she is going to retire in a year or two," says Fucijaš. Jurica Jašinski, owner of the Apex Farm from Vojnic, is following his lead; he has cleared 700 hectares of land with his colleagues in that part of Croatia and launched 15 companies in the eco-production sector. "The unresolved property-legal affairs and the inertness of the bureaucracy are preventing us from taking a bigger step forward. For most of the land we cannot get incentives because it is not registered in the ARKOD and other databases. The most unfortunate thing is that we do not know how to overcome these barriers because each institution forwards us to the next one because they have no jurisdiction over it or do not know what are we supposed to do", Jašinski complains. The family farm owned by Božica Žeželj from Budinščine in Zagorje is an example of how even with small amounts, but high quality goods, someone can succeed on the market. Her ex-estate, which has been producing food since the year 900, has 10 hectares, and their main products are apples which are grown on 3.6 hectares of land. "When we decided to start our eco-production we had a yield of 60 tons of apples a year in our orchard. In the transitional period this was reduced to six tons, and sometimes even less than that. Though we were in

panic, over time we realized the true value of organic production and I cannot say we regret it", says Žeželj, who chose this way of production in cooperation with Bio Vega, the largest domestic chain of eco-products under the brand Bio-bio. The owner of Bio Vega, Jadranka Boban, says it is very difficult to base a retail chain on exclusively domestic production. "We offer about 3,000 items in our chain, 30 percent of which are produced by domestic manufacturers, and I am aware that many smaller manufacturers do not choose to cooperate with larger chains because of the strict and unfavorable conditions and small margins. However, the store also has its interests and we do not do business with all the domestic producers of organic products," says Boban. The owner of Bio Vega sees the unfair competition that sells goods without any criteria and certificates as bio, eco or organic as a big problem.

The unfavorable conditions in large retail chains were also the reason why the Eko Sever owner Mario Sever left and focused on his own sales system. "Changes have been taking place over the last 20 years, but it's all too slow. Since we have entered the EU, we do not have any problems with selling our products. What we do not sell in our own chain goes to well-known customers in Italy and Germany. He also sees the gray market that crushes prices and quality and confuses the customers at the same time as a great problem."

"Inspections only control registered ecological products, which, in most cases, cause no problems, but there is no solution for those publicly unknown", Sever says. Milka Kosanovic, the head of the relations with the Croatian Employers' Association, points out that the problem of agriculture in Croatia is still not seen through the economic prism and insistence on planting non-competitive and low-income cereals is still highly present. "Eco-production is a great opportunity for Croatia, but people need to realize there is more to it than wheat and corn sowing. There is a lot to be done about the system design, especially in the



sphere of property-legal affairs with state and uncultivated private property. Private property is inviolable, but property also puts you under an obligation", emphasizes Kosanovic.

### 5.3. Commentary and analysis

The last text that I chose to translate for my B.A. thesis was the article about eco-production in Croatia and the opportunity we have in the European Union regarding the eco-production. At the beginning of the article, I had to be careful because there was the name of the newspapers, which I had to look up to check if there was the English version (“Poslovni dnevnik” = “The Business Daily”). This article was a bit hard because it has many terms connected with agriculture, production and law, and it was challenging to translate them into English. For example, the sentence: “Za početak, ima puno neriješenih imovinsko-pravnih odnosa na puno zemljišta. Ne možete nekome dati najam zemlje na godinu dana - to ne funkcionira.” I chose to change the sentence from active into passive because it sounds better in English: “For starters, a lot of land is burdened by unresolved property and legal issues, you cannot lease land on a yearly basis - it does not work like that.”

Also, the term “neriješenih imovinsko-pravnih odnosa” sounds weird translated literally as property-legal affairs so I had to expand it a bit and translate it as “unresolved property and legal issues” where “odnosa” is translated as “issues” because it is a better suited term in the English language. In the translation of the sentence: “Hrvatska je još skromna po tom pitanju...” I could not translate the word “skromna” as modest because it sounds odd for a country to be modest so I chose to say it in other words: “In regard to this, Croatia doesn’t stand out yet...”

For the translation of the phrase “Na njegovom tragu je...” I found the corresponding idiomatic expression “Following his lead...”. Also, I had to change the word order in the same sentence: “Na njegovom tragu je i Jurica Jašinski, vlasnik Farma Apexa iz Vojnića koji je sa svojim kolegama iskrčio 700-injak hektara zemljišta u tom dijelu Hrvatske te je pokrenuto 15 tvrtki iz sektora ekoproizvodnje.” because the English language is an SVO (subject-verb-object) language and it sounds more natural. In the SVO form the sentence

sounds like this: “Jurica Jašinski, owner of the Apex Farm from Vojnic, is following his lead; he has cleared 700 hectares of land with his colleagues in that part of Croatia and launched 15 companies in the eco-production sector.”

Also, some terms in the Croatian language needed to be expanded in English (e.g. “nenadležne institucije” = “they have no jurisdiction over it”). The article mentions the name of the organization “Hrvatska udruga poslodavaca”, which I looked up but there is no official English translation so I translated it literally as “Croatian Employers Association”. The text itself has a lot of direct speech that asks for detailed consideration. Some segments of it were pretty challenging, as for example: “„...Štoviše, sve češće se susrećem da moji novi zaposlenici, mladi agronomi, ne mogu prepoznati djetelinu ili suncokret u nekoj fazi rasta, *a da o nekim poljoprivrednim procesima niti ne govorim*”, kaže Fucijaš.“ When translated literally, it sounds clumsy in English, so I had to adjust it a little, and I translated it as follows: “Moreover, I am more and more often faced with the fact that my new employees, young agronomists, cannot recognize clover or sunflower at some stage of growth and *I won't even mention their knowledge of some agricultural processes*” says Fucijaš.” With expansion “their knowledge of” the sentence became more clear to the reader.

Another challenging part of the text was the quote in the last paragraph, which was also partly mentioned in the introductory paragraph of the article: ““Ekoproizvodnja je velika prilika za Hrvatsku, ali se mora dogoditi "klik" u glavama ljudi te da se ne orijentiraju samo na sijanje pšenice i kukuruza. Mora se puno napraviti i po pitanju uređenja sustava, pogotovo u sferi imovinsko pravnih odnosa s državnim i neobrađenim privatnim zemljištem. Privatno vlasništvo je nepovredivo, ali isto tako vlasništvo i obvezuje”, naglašava Kosanović.” The part „klik u glavama ljudi“ is pretty much a colloquial expression characteristic for the Croatian language and I did not find a suitable expression in English language. That is why I

simplified it and translated it as “people need to realize“, which is in my opinion perfectly good solution.

## 6. CONCLUSION

For my B.A. thesis, I have translated four short texts of different genres and analyzed and commented on them shortly after the translations. During the time I spent writing my B.A. thesis I have realized that being a translator is not an easy task. It takes a lot of time and effort to produce a good and valuable translation. Translators must have excellent knowledge of both the source language and target language. Besides the knowledge of language, they have to know the source culture and target culture because culture influences language and it is often a great source of problems for translators.

While translating these texts I have faced many difficulties, but I have managed to solve them with the help of the dictionaries, different kinds of manuals and theory books about translation. This B.A. thesis was an excellent practice and I gained some experience in translating so now I can decide whether it is a job for me or not. The fact is that a translator is going to spend a lot of time dealing with the text he is translating, and I think this was a great opportunity because I had the chance to choose the texts I am going to work on so I chose something that I found interesting, and it made my task easier. The translator's task is demanding and time-consuming but in my opinion, it all pays off when you create something new that is going to be available to people from another speaking area.

## **APPENDICES**

### **Appendix A**

#### **VLADA REPUBLIKE HRVATSKE**

**63**

Na temelju članka 30. stavka 1. Zakona o sklapanju i izvršavanju međunarodnih ugovora (»Narodne novine«, broj 28/96), Vlada Republike Hrvatske je na sjednici održanoj 22. listopada 2015. godine donijela

#### **UREDBU**

#### **O OBJAVI SPORAZUMA IZMEĐU REPUBLIKE HRVATSKE I PORTUGALSKE REPUBLIKE O SURADNJI U PODRUČJU TURIZMA**

##### **Članak 1.**

Objavljuje se Sporazum između Republike Hrvatske i Portugalske Republike o suradnji u području turizma, sklopljen u Lisabonu, 21. studenoga 2014. godine, u izvorniku na hrvatskom, portugalskom i engleskom jeziku.

##### **Članak 2.**

Tekst Sporazuma iz članka 1. ove Uredbe, u izvorniku na hrvatskom jeziku glasi:

#### **SPORAZUM IZMEĐU REPUBLIKE HRVATSKE I PORTUGALSKE REPUBLIKE O SURADNJI U PODRUČJU TURIZMA**

Republika Hrvatska i Portugalska Republika, u daljnjem tekstu »stranke«, svjesne značaja turizma i njegovog doprinosa promicanju prijateljskih odnosa između dviju zemalja,

stremeći razvoju suradnje u području turizma između stranaka na temelju jednakosti i uzajamne koristi,

uzimajući u obzir interes za uspostavom pravnog okvira za suradnju u području turizma,

sporazumjele su se o sljedećem:

#### Članak 1.

##### CILJ

Ovaj Sporazum uspostavlja pravnu osnovu za razvoj suradnje u području turizma između stranaka.

#### Članak 2.

##### PODRUČJE SURADNJE

Suradnja između stranaka u području turizma razvijat će se u sljedećim područjima, koja ne isključuju druga, koja stranke uzajamno dogovore:

A. Institucionalna suradnja;

B. Obuka stručnjaka;

C. Suradnja u okviru međunarodnih organizacija.

#### Članak 3.

##### INSTITUCIONALNA SURADNJA

Stranke potiču suradnju između nacionalnih turističkih tijela i jačaju suradnju između nadležnih nacionalnih subjekata u području turizma.

#### Članak 4.

### OBUKA STRUČNJAKA

Stranke potiču suradnju u području obrazovanja i stručnog osposobljavanja u turizmu odabirom studenata i edukatora radi sudjelovanja u obrazovnim programima i praksi u hotelsko-turističkim školama stranaka.

#### Članak 5.

### SURADNJA U OKVIRU MEĐUNARODNIH ORGANIZACIJA

Stranke se međusobno savjetuju u svrhu koordinacije svojih stajališta, kada je to prikladno, u okviru međunarodnih organizacija, a posebice Svjetske turističke organizacije.

#### Članak 6.

### NADLEŽNA TIJELA

1. Stranke određuju nadležna tijela u svrhu poticanja konzultacija o predmetu ovog Sporazuma te radi osiguranja njegove primjene.
2. Nadležna tijela međusobno će uglavnom komunicirati elektroničkim putem.
3. U svrhu provedbe ovog Sporazuma i uspostavljanja konkretnijih oblika suradnje nadležna tijela mogu sklopiti programe suradnje.

#### Članak 7.

### RJEŠAVANJE SPOROVA

Svaki spor o tumačenju ili primjeni ovog Sporazuma, koji ne riješe nadležna tijela iz članka 6. ovog Sporazuma, riješit će se pregovorima između stranaka.



## Članak 8.

### IZMJENE I DOPUNE

1. Ovaj Sporazum može se izmijeniti i dopuniti uzajamnim pisanim pristankom stranaka.
2. Izmjene i dopune stupaju na snagu u skladu s postupkom predviđenim u članku 9. ovog Sporazuma.

## Članak 9.

### STUPANJE NA SNAGU

1. Ovaj Sporazum stupa na snagu trideset (30) dana od datuma primitka posljednje pisane obavijesti, diplomatskim putem, o okončanju unutarnjih pravnih postupaka svake stranke potrebnih za njegovo stupanje na snagu.
2. Datumom stupanja na snagu ovog Sporazuma, prestaje Sporazum između Vlade Socijalističke Federativne Republike Jugoslavije i Vlade Republike Portugala o suradnji u području turizma, potpisan u Lisabonu, 9. svibnja 1975., koji se primjenjuje na temelju sukcesije između dviju zemalja.

## Članak 10.

### TRAJANJE I PRESTANAK

1. Ovaj Sporazum ostaje na snazi za razdoblje od pet (5) godina od datuma njegovog stupanja na snagu te se automatski produljuje za naredna razdoblja od pet (5) godina.
2. Svaka stranka može otkazati ovaj Sporazum pisanom obaviješću drugoj stranci, diplomatskim putem, najmanje šest (6) mjeseci prije isteka tekućeg razdoblja. U slučaju otkaza, ovaj Sporazum prestaje datumom isteka tekućeg razdoblja.

3. U slučaju prestanka ovog Sporazuma, svaki program ili projekt započet temeljem ovog Sporazuma i koji je u tijeku u vrijeme njegovog prestanka provest će se prema njegovim odredbama i uvjetima do svog okončanja, osim ako se stranke ne dogovore drukčije.

#### Članak 11.

#### REGISTRACIJA

Nakon stupanja na snagu ovog Sporazuma, stranka na čijem je državnom području Sporazum potpisan podnosi ga Tajništvu Ujedinjenih naroda radi registracije, u skladu s člankom 102. Povelje Ujedinjenih naroda, te obavještuje drugu stranku o okončanju tog postupka kao i o njegovom registracijskom broju.

Sastavljeno u Lisabonu dana 21. studenoga 2014. godine, u dva izvornika, svaki na hrvatskom, portugalskom i engleskom jeziku, pri čemu su svi tekstovi jednako vjerodostojni. U slučaju razlika u tumačenju, mjerodavan je engleski tekst.

<p>ZA REPUBLIKU HRVATSKU</p> <p><b>Vesna Pusić, v. r.</b></p> <p>prva potpredsjednica Vlade i ministrica vanjskih i europskih poslova</p>	<p>ZA PORTUGALSKU REPUBLIKU</p> <p><b>Rui Chancerelle de Machete, v. r.</b></p> <p>državni ministar i ministar vanjskih poslova</p>
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#### Članak 3.

Provedba Sporazuma iz članka 1. ove Uredbe u djelokrugu je središnjeg tijela državne uprave nadležnog za poslove turizma.

#### **Članak 4.**

Na dan stupanja na snagu ove Uredbe Sporazum iz članka 1. ove Uredbe nije na snazi, te će se podaci o njegovom stupanju na snagu objaviti sukladno odredbi članka 30. stavka 3. Zakona o sklapanju i izvršavanju međunarodnih ugovora.

#### **Članak 5.**

Ova Uredba stupa na snagu osmoga dana od dana objave u »Narodnim novinama«.

Klasa: 022-03/14-11/108

Urbroj: 50301-05/25-15-5

Zagreb, 22. listopada 2015.

Predsjednik

**Zoran Milanović, v. r.**

## **Appendix B**

### **HRVATSKE EDEN DESTINACIJE NUDE MNOŠTVO ATRAKCIJA**

Pet hrvatskih dobitnika priznanja Europske destinacije izvrsnosti (EDEN) prezentirali su netradicionalne turistički manje razvijene destinacije i potvrdili bogatstvo u raznolikosti, prirodnim resursima, povijesnoj baštini, tradicionalnoj gastronomiji te opravdali titulu destinacija održivog turizma koje nude mnoštvo atrakcija.

Sv. Martin na Muri sa svojim termomineralnim vodama i wellnes centrom, vinske ceste, restorani s tradicijskom, tematskom i suvremenom kuhinjom čuvenom među gurmanima, aktivni odmor s, primjerice, biciklističkim stazama dugim oko 750 kilometara ili parkom za zmajarenje, ali i bregi i popevke, duga povijest i tradicija dio je programa koje nudi Međimurje.

#### **Međimurje – Cvjetnjak Hrvatske, kuća enogastronomije i vinskih cesta**

Međimurje je ušlo u 20 destinacija Hrvatske o kojem je tv prilog snimio National Geographic, a prikazivat će se u 90 zemalja svijeta, rekao je voditelj ureda Turističke zajednice Međimurske županije Rudi Grula.

Dodao je da tu živi jedan od posljednjih europskih ispiraća zlata Mijo Horvat.

Mura, Drava i Dunav dio su UNESCO-ove mreže rezervata biosfere, a dom su bjeloglavim orlovima, crnim rodama, lastavicama, vidrama, dabrovima, no i rijetkoj jesetri.

Međimurje su stari Rimljani nazivali „Otok između Mure i Drave“, a danas ga nazivamo „Cvjetnjak Hrvatske“, kazao je.

„Jedno od ekonomskih dobara čuvene obitelji Zrinskih čuvalo se u njihovim podrumima – vino, a drugo je bilo zlato koje se ispiralo na Dravi i Muri, što doznajemo iz zapisa komore Bečkog dvora i iz gospodarskih knjiga“, pojasnio je Grula.

U Međimurju je u 17. stoljeću izdana prva kulinarska knjiga u hrvatskoj povijesti, kazao je Grula ističući važnost tog ‘ogromnog kulinarskog blaga koje su sačuvali Zrinski’. Dva puta je odabrano za EDEN destinaciju izvrsnosti, titulu nosi Sveti Martin na Muri, te turizam i lokalna gastronomija u Gornjem Međimurju.

Međimurje potiče OPG-ove te se u restoranima nude svježe lokalne namirnice, a “Cestom crnog ulja” žele povezati desetak proizvođača tradicijskog bučinog ulja. Restoran Mala hiža s ponudom zasnovanom na izvornoj međimurskoj kuhinji, i višestruko nagrađivanom, nudi delicije s korjenom u tradiciji, a načinom u suvremenosti. Tamo se primjerice, osim bučine juhe na 100 načina, može probati i ukusni sladoled od buče.

U Centru dr. Rudolfa Steinera promovira se njegova filozofija zasnovana na pravilima organske arhitekture, euritmije, biodinamičke poljoprivrede, antropozofije i waldorfske pedagogije.

## **Grad Zrinskih**

Dvorac u Čakovcu – Stari grad Zrinskih, okružen gradskim perivojem, spomenik je nulte kategorije i kulturno dobro u kojem se nalazi zavičajni Muzej Međimurja s bogatom arheološkom zbirkom i galerijom. Kule, zvonik, palača i zidine predstavljaju skladnu arhitektonsku cjelinu.

„Nikola Šubić Zrinski utvrdu je pretvorio u renesansni dvor okružen jezerima, a utvrda Čakov toranj, po kojoj je Čakovec dobio ime, se spominje već u XIII. stoljeću“, kazao je Grula.

Među zidinama dvorca smještena je mala kušaona vina Shamper i restoran koji spaja tradiciju i suvremenost. „Vlasnik restorana je uložio znatna sredstva u restauraciju, te mu je omogućeno korištenje prostora“, kazao je Grula. Tvrdi da država nije ulagala mnogo u njihov dvorac, no da imaju projekt za obnovu bedema koju bi trebalo podržati Ministarstvo regionalnog razvoja.

### **Putem vina**

„Domaća se vina mogu kušati u podrumima i vinskim kušaonicama međimurske vinske ceste, a njegovanje vinove loze datira još od rimskih vremena“, ustvrdio je Grula. Dodaje kako je u preko tisuću hektara međimurskih vinograda očuvana izuzetna bioraznolikost.

Vinar Branimir Jakopić nabrojio je sorte vina koje se uzgajaju u Međimurju – sauvignon, chardonnay graševina, rajnski rizling, pinot, traminac, silvanac, muškatac, rose, i rekao da lokalno stanovništvo komponira razne mješavine. Kazao je da su karakteristična ledena vina, te da su ponosni na autohtoni pušipel.

Ponuda je raznolika, rekao je, imamo preko 250 različitih vina, koje se pravi od dvadesetak sorti grožđa. Od kućnih vina tzv. kupaža, sortnih, do vrhunskih berbi ili ledenih vina za koje se grožđe ostavlja za ledenu berbu a još se proizvodi u Iloku i u Kutjevu. „Vinogradi su ovdje među pašnjacima i šumama, time su karakteristični, a proizvodnja je održiva“, dodaje Jakopić.

Kušaonica vina obitelji Lovrec ima mali vinski muzej u kojemu se može vidjeti jedna od najvećih preša za grožđe u Hrvatskoj, obelisk iz doba Napoleonovih ratova, kamena ploča na staronjemačkom jeziku...

U Međimurju se također mnogo radi na promicanju aktivnog turizma, počevši od adrenalinskog parka, zmajarenja, biciklizma, trčanja, šetnji do golfa. Stanice za odmor su vidikovci ali se mogu posjetiti i rudarske zbirke, medeni vrtovi, stari mlin na Muri za preradu pšenice i sl.

„Turistička zajednica Međimurje s drugim zajednicama je od 2009. do 2016. godine iskoristila oko dva milijuna eura iz EU fondova kako bi unaprijedila ponudu“, rekao je Grula. Upozoravajući na izraženu sezonalnost u turizmu, kazao je da preko 30.000 turista ostvari oko 110.000 noćenja godišnje u Međimurju.

### **Hrvatska Sahara i grad “Legende o Picokima”**

Nagradu EDEN destinacije Đurđevac je dobio za očuvanje nematerijalne kulturne baštine. Jedna od najsačuvanijih gotičko-renesansnih obilježja u sjevernom dijelu Hrvatske, utvrda iz 16. stoljeća i spomeniku kulture, skriva impozantnu galeriju Stari grad u Đurđevcu, istaknuo je Mario Fuček iz Turističke zajednice Grada Đurđevca.

U stalnom postavu slika i skulptura hrvatskih umjetnika iz 19. i 20 stoljeća, koji je dio donacije Ivana Lackovića, čuvaju se djela Bukovca, Clementa Crnčića, Babića, Murtića, Hermana, Šebalja, Šuteja, Lipovca, Demura, Milenkovića... i ponos je Đurđevca.

Više od 2000 predmeta, radova brojnih autora iz dvadesetak zemalja govori o multikulturalnom pristupu umjetnosti.

Fuček je istaknuo kako je utvrda sa kulama i zidinama za vrijeme Turaka bila okružena močvarom, što je bila dodatna zaštita. Đurđevac ima projekt za obnovu utvrde, koja bi imala tematsko selo za prodaju lokalnih specijaliteta, konjičke staze i druge rekreativne programe.

Kazao je da se arheološkim iskapanjem otkrio prvi keltski srebrni novčić u Hrvatskoj, tip novca na kojemu je prikazana stilizirana Apolonova glava, a s druge strane konj zove se „Đurđevački tip“.

Podno zidina Staroga grada u lipnju se upriličuje “Legenda o Picokima”, opis dugotrajne opsade turske vojske iz 1552., nakon koje su građani izgladnjeli.

Legenda govori o starici koja je mudro predložila da se na Turke topom baci picok, ili pijetao, nakon čega su oni, pomislivši da branitelji žive u tolikom obilju da ih gađaju picokima, u strahu napustili Podravinu.

Osim što se Đurđevčani ponose tim imenom, to je i jedna od rijetkih hrvatskih legendi o Turcima koja nije završila u krvi. Legenda živi pet stoljeća, a već pola stoljeća održava se manifestacija Picokijada.

Nematerijalno kulturno dobro “Legenda o Picokima”, umijeće izrade i sviranja cimbalu, vještinu tkanja „Ivanečkog veza“ i ocrtavanja pisanica, te tradicionalna „Podravska naiva“, tzv. naopake slikanja na staklu, dio je tamošnje kulturne baštine.

Etnografska zbirka Ljubice Cestar preko radionica keramike, promocija knjiga, etno glazbe i predmeta koji obuhvaćaju različita područja ljudskog djelovanja, a koja izumiru, čuva povijest tog kraja. Tu je između ostalog potpuno funkcionalni tkalački stan, jedan od rijetkih takvih u Hrvatskoj.

## **Hrvatska Sahara**

Đurđevački peski ili Hrvatska Sahara proglašeni su posebnim geografsko-botaničkim rezervatom. Rezervat površine oko 20 hektara i botaničko blago, jedino je takvo u Hrvatskoj. Nastali su nanošenjem sedimenata s ledenjaka, a geografski i klimatski uvjeti pogodovali su zadržavanju pijeska. Danas su ugroženi od invazivnih vrsta biljaka.



Pesci su ostatak nekad prostranog 12 kilometara dugog pojasa dina s kojeg je vjetar raznosio čestice pijeska i uništavao usjeve, pa su nazvani i „Krvavi peski“. Izmjena pješčanih dina i udubljenja u visini oko 6 metara odražava se na specifičnost vegetacije.

„Drava i Eol -bog vjetra, donijeli su peske ovdje gdje im je transportna moć oslabila, a prije 100 godina borovom šumom i grmom zečjakom, pijesak se počeo krotiti. Te vrste danas ugrožavaju opstanak specifičnih vrsta,“ kazao je Fučak.

Do kraja 19. stoljeća peski su bili „živi“. Kako bi ih učvrstili stanovnici su sadili grm zečjak, bagrem, kupine i druge nepješčarske vrste što je počelo potiskivati pješčarsku vegetaciju. Uvršteni su i u zaštićena područja NATURA 2000.

Endemično bilje Panonske kotline je gladica, vlasulja bradica ili rukavičasta vlasulja, raste i majčina dušica pješčarka, trputac vuzlika, poljski pelin, a tu je i veliki broj životinjskih vrsta kao što su cjevasti pauk ili 500 vrsta leptira.

“Dijelom je rezervat obrastao autohtonom vegetacijom. Ivan Soklič je 1943. godine zabilježio oko 200 vrsta biljaka. Zarastanje je sa znanstvene strane prirodni proces, zbog šuma i humusa koji nastaje odumiranjem biljaka i životinja“, rekao je Fuček.

Kazao je da se na pescima, zbog karakteristika, održala vinova loza za vrijeme bolesti filoksere, koja je u drugim dijelovima Hrvatske prouzročila veliki emigracijski val.

Projekt EDEN (European Destinations of Excellence) pokrenula je 2006. godine Europska komisija. Hrvatski pobjednici bili su Đurđevac, Gornje Međimurje, Nacionalni park Sjeverni Velebit, Pustara Višnjica, Nin i Svetvinčent u Istri.

## Appendix C

### REMBRANDT

Puno ime ovog slavnog nizozemskog slikara i bakropisca 17. stoljeća je Rembrandt Harmenszoon van Rijn. Rođen je u Leidenu 15. srpnja 1606. a umro u Amsterdamu 4. listopada 1669.

Rembrandt Harmenszoon van Rijn rođen je u Leidenu u Nizozemskoj kao deveto dijete Harmena Geritszoon van Rijna i Neeltgen Willemsdochter van Zuytbrock. Harmen van Rijn bio je mlinar, relativno imućan za ondašnje prilike, što je Rembrandtu omogućilo ugodno djetinjstvo i dobro školovanje. Sa sedam godina polazi humanističku školu nakon koje se, s 14 godina, upisuje na fakultet u Leidenu. Škola ga nije previše zanimala, te se uskoro počinje baviti slikarstvom, kao šegrt kod slikara povijesnih tema Jacoba van Swanenburgha kod kojeg je proveo tri godine. Nakon kratkog, ali važnog naukovanja kod slavnog slikara Pietera Lastmana u Amsterdamu, godine 1625. postaje samostalnim slikarom i seli se u Amsterdam.

Od 1629. Rembrandt intenzivno radi za dvor u Den Haagu, a za princa Frederika Hendrika slika sve do 1646. godine. Rembrandt je 1634. oženio Saskiju van Uylenburg. Iste godine postaje Amsterdamskim majstorom i članom udruge slikara, te prima u naukovanje brojne slikare kao što su Ferdinand Bol i Govert Flinck.

Godine 1639. Rembrandtovi se sele u novu kuću (danas Rembrandtov muzej) u ulici Jodenbreestraat koja je tada bila u židovskoj četvrti. Rembrandt je često koristio svoje susjede židove kao modele za svoje slike s tematikom iz Starog zavjeta. Rembrandtovi su izgubili nekoliko novorođenčadi (sin Rumbartus je imao samo dva mjeseca 1635. god., kći Cornelia samo tri tjedna 1638. god., a druga kći Cornelia samo mjesec dana 1640.). Samo je njihovo četvrto dijete, sin Titus, rođen 1641., doživio punoljetnost, no ubrzo nakon njegova rođenja

Saskia je umrla, najvjerojatnije od tuberkuloze. Rembrandt se kasnije još jednom oženio, znatno mlađom ženom imenom Hendrickje Stoffels. Iz drugog braka rodila mu se kći Cornelia. Veliki je umjetnik umro 1669. godine, nadživjevši i suprugu Hendrickje i sina Titusa. Kako je pred kraj svog života zapao u dugove i morao rasprodati svu svoju imovinu, sahranjen je u neoznačenu grobu na groblju Westerkerk.

### **Izuzetan umjetnički opus**

Rembrandtov umjetnički opus izvanredan je po svom opsegu. Iza njega je ostalo više od 650 slika u ulju, oko 300 bakropisa te oko 1500 crteža. Jednako tako značajan je i po raznovrsnosti motiva. U njegovu opusu prvo mjesto zauzimaju portreti, među kojima je više od 100 autoportreta u raznovrsnoj odjeći te autoportreta uklopljenih u razne figuralne kompozicije u svim tehnikama. Zatim slijede prizori iz *Biblije* i evanđelja, povijesni, mitološki i žanrovski prikazi te pejzaži, mrtve prirode i alegorije. Veličina Rembrandtova opusa prije svega je u njegovu stvaralačko-sadržajnom značenju. Rembrandtova najveća inovativnost iskazana je u njegovim portretima suvremenika, autoportretima i ilustracijama biblijskih motiva.

### **Kronološki pregled**

Rembrandtov umjetnički rad može se pratiti prema određenim razdobljima. U leidskom razdoblju (1625-1631) prijateljuje i slika sa svojim suradnikom Lievenszom. To je razdoblje obilježeno slikama manjeg formata i kompozicijama s brojnim figurama, među koje se ubraja i „Lazarovo uskrsnuće“. Od ostalih značajnijih djela slijede „Prorok Balaam s magaricom“, „Tobija i Ana“, „Sv. Pavao u tamnici“, „Krist u Emausu“ te dvije varijante „Prikazanja u hramu“ i portret Rembrandtove majke.

Rano amsterdamsko razdoblje (1631-oko 1642) smatra se najizrazitijim Rembrandtovim baroknim razdobljem. To je bilo istovremeno i vrijeme njegovog najvećeg

materijalnog blagostanja. Ono započinje prvim skupnim portretom, novatorskom „Anatomijom dr. Nicolaesa Tulpa“ s otvorenom Vesaloviovom knjigom o anatomiji kao karakterističnim atributom. Nakon toga slika „Podizanje s križa“, „Muke Kristove“ te „Skidanje s križa“. Značajno djelo iz te faze je i „Noćna straža“, kao sinteza umjetnikova cijelog razdoblja i njegova bitnog shvaćanja svijeta. Srednje razdoblje (do oko 1650) najbolje predstavljaju neki grafički listovi, a pored njih i slike „Sveta obitelj s anđelima“, „Sveta obitelj sa zavjesom“, „Suzana u kupelji“ i „Krist s učenicima u Emausu“. Za kasno razdoblje (poslije 1650.) karakteristične su brojne slike velikih formata i iz godine u godinu sve potresnija psihička ispovijest. Slike iz ovog razdoblja su „Muškarac sa zlatnom kacigom“, „Aristotel ispred Homerova poprsja“, „Portret Jana Sixa“, „Betsabeja poslije kupanja“, „Stara žena u naslonjaču“, „Oderani vol“ i druge. Razdoblje je poznato i po najvećoj povijesnoj kompoziciji, monumentalnoj slici „Zavjera Batavijaca“. Tu je i četvrti realizirani grupni portret „Predstojnici suknarskog ceha“, djelo znamenito po unutrašnjoj i vanjskoj jedinstvenosti.

### **Grafika i crteži**

Među najčuvenijim bakropisima iz rane naturalističke faze je „Prodavač otrova za štakore“. Tijekom 30-ih godina 17. stoljeća nastaju bakropisi koji uglavnom parafraziraju umjetnikovo slikarstvo u ulju. Tako imamo sačuvana djela „Milosrdni Samaritanac“, „Autoportret sa Saskijom“ i renesansnoj shemi blizak autoportret „Rembrandt s baretom“. Kasnije grafika postaje majstorovo potpuno samostalno izražajno sredstvo. Tu su djela poput „Pejzaža s tri drveta“. Iz te je faze osobito čuvena i, već za njegova života slava, kompozicija „Krist ozdravlja bolesnike“. Od portreta se ističu „Jan Six na prozoru“ i „Ephraim Bueno“, zatim „Slijepi Tobija“ i osobito značajna kompozicija „Tri križa“ i „Ecce homo“. Među posljednjim bakropisima je „Žena sa strijelom“.

Rembrandtovi crteži, skice i studije imaju posebno značenje. Oni su po svojoj prirodi naizravni umjetnikova ispovijest o doživljaju svega viđenoga, a dijelom funkcioniraju kao pripremni radovi za pojedine slike i kompozicije. U njima Rembrandt zahvaća picaljkom, perom ili tušem fragment konture, laviranjem postiže reljefnost, a suprotstavljanjem bjeline gustim tamnim mrljama evocira dubinu prostora. Ti su radovi razasuti po mnogim europskim zbirkama, a osobito vrijedne primjerke čuvaju bečka Albertina, pariški Louvre i londonski British Museum.

### **Značajno umjetničko ime**

Rembrandtova slava prešla je još za života granice njegove domovine. No dok se predodžbe o njegovoj umjetnosti sve do druge polovice 19. Stoljeća vezuju prije svega uz njegovu grafiku, u kojoj je najznačajniji prethodnik Francisca Goye, 20. stoljeće više slavi Rembrandta kao slikara. Već je Eugene Delacroix napisao u svom „Dnevniku“ da će biti jednom uočeno da je Rembrandt možda i mnogo veći slikar od Rafaela. Postupno se izgrađivala i kristalizirala spoznaja da je Rembrandt kao slikar i grafičar otkrio i utvrdio kao još nitko prije njega najsuptilnije nijanse i prijelaze između svjetla i tame, zapravo polusvjetla i polutame. U njegovom prividno suzdržanom koloritu koji je sveden na zagasite boje, ponajviše na smeđe tonove, prigušeno titra raskoš zlatnih boja koje ispod mutne patine sjaju irealnom ljepotom. Spoznaje o magiji Rembrandtove svjetlosti rezimirao je Wilhelm Bode: „Njegova je svjetlost sasvim naročita; ona odjednom i u svojoj punoći upada u tamu i opet izbija iz nje jednakom toplinom; ona izaziva svojim zrakama i refleksima bogatu igru svjetlosti i sjena, šaroliko treperenje boja, ona se čas prigušuje, a čas divno blješti i sjaji u najbogatijim tonovima... Ta je svjetlost sve drugo doli naturalistička; ona nije ni svjetlost sunca ni svjetlost svijeće, one je Rembrandtova vlastita svjetlost.“ S druge strane, zbog svog dubokog suosjećanja s ljudskom prirodom, često je nazivan i „jednim od velikih proroka civilizacije“.

## **Rembrandt u Zagrebu**

Od 9. prosinca prošle godine u Muzeju za umjetnost i obrt u Zagrebu otvorena je izložba 103 bakropisa ovog genijalnog nizozemskog umjetnika. Osim autoportreta, izloženi su portreti Rembrandtove majke, njegove supruge, suradnika i suvremenika, te bakropisi koji se odnose na studije figure i karaktera, na Stari zavjet, Novi zavjet, povijesne teme, žanrovske scene, krajolike i studije prirode. Ovo je prvo gostovanje izložbe u ovakvom postavu izvan riznice Zemaljskog muzeja Joanneum u Grazu, a riječ je o jednoj od najcjelovitijih zbirki Rembrandtovih izvornih grafika koje su predstavljene publici u tom opsegu. Izložba je otvorena do 15. veljače.

## Appendix D

### **Velika prilika Hrvatske na tržištu ekoproizvoda vrijednom 23 milijarde eura**

Ekoproizvodnja ima svijetlu budućnost, a Hrvatska ima posebno veliku priliku u tom sektoru jer je sastavni dio najvećeg tržišta za takve proizvode u svijetu - Europske unije, zaključak je Okruglog stola Ekoproizvodnja koji se u organizaciji Poslovnog dnevnika održao u Zagrebu. Ekoproizvodnja je velika prilika za Hrvatsku, ali se mora dogoditi "klik" u glavama ljudi da se ne orijentiraju samo na sijanje pšenice i kukuruza. Više o ovoj temi, doznajte u nastavku.

Europsko tržište organskih te bio i eko proizvoda vrijedilo je u 2012. godini, za koju zadnju postoje službeni podaci, 23 milijarde eura. Najviše otpada na Njemačku sa 6,6 milijardi eura, nakon toga dolaze Francuska s 3,8 milijardi i Velika Britanija s 1,9 milijardi eura.

Prosječno najviše na ekološke proizvode troše Danci, i to 159 eura godišnje po stanovniku, a slijede Austrijanci sa 127 eura. Kako pojašnjava Darija Musulin, načelnica za ekoproizvodnju u Ministarstvu poljoprivrede, za Hrvatsku još ne postoje precizni podaci jer ćemo u EU statistiku ući tek od 2013. godine, no po nekim izvorima se procjenjuje da je vrijednost našeg tržišta 104 milijuna eura, od čega 15 posto otpada na ekološko vino.

U Europskoj uniji je pod ekološkim tretmanom ukupno 9,6 milijuna hektara, što je velik rast zadnjih godina jer je samo 2002. godine bilo svega 5,8 milijuna hektara ekoloških površina. Najviše takvih površina ima Španjolska, 1,8 milijuna hektara, druga je Italija s 1,1 milijuna, a slijede Njemačka i Francuska. Očekuje se da će za 2013. podaci pokazati da je ukupna ekološka proizvodnja u EU premašila površinu od 10 milijuna hektara. Na zajedničkom tržištu je u 2012. bilo 270 tisuća subjekata vezanih uz ekoproizvodnju, od čega 235,4 tisuća proizvođača.

Hrvatska je još skromna po tom pitanju jer ukupno raspolažemo sa svega 40 640 hektara površina koje su na neki način povezane s ekološkom proizvodnjom. Od toga je 17 301 hektar službeno u ekoproizvodnji, a ostatak je u nekoj od prijelaznih faza prilagodbe. Na našem tržištu djeluje na ekotržištu ukupno 1706 subjekata, od čega 1609 proizvođača. Od ukupnih površina, 20,5 tisuća hektara se odnosi na oranice, a 14,3 tisuće na pašnjake.

Visokodohodovni voćnjaci, vinogradi, maslinici te posebice površine za povrće su zastupljeni s malim ili čak i simboličnim vrijednostima. "Istraživanje tržišta pokazalo je da veliki broj Hrvata nije niti upoznat s ekoproizvodnjom i njezinom vrijednošću. Samo 10 do 15 posto građana redovito kupuje ekološke proizvode, a 54,4 posto ih kupuje rijetko. Od onih koji kupju, 54,5 posto njih to čini u trgovačkim lancima, 37 posto na tržnicama, 17 posto u specijaliziranim trgovinama, te 13,6 posto u drogerijama", navodi Musulin.

Da je stanje u hrvatskoj ekološkoj proizvodnji vrlo konfuzno, potvrđuje i Marin Fucijaš, vlasnik tvrtke za inspekciju ekoproizvodnje "Prva ekološka". "U Hrvatskoj nisu riješeni neki temeljni preduvjeti za bilo kakvu poljoprivredu, a samim tim i za ekološku. Za početak, ima puno neriješenih imovinsko-pravnih odnosa na puno zemljišta. Ne možete nekome dati najam zemlje na godinu dana - to ne funkcionira. Uvjeren sam da imamo i milijun hektara državne i privatne neobrađene zemlje za koju ne postoje čisti papiri. Što se tiče ekoproizvodnje, u praksi svaki dan uviđam da nemamo stručnog kadra koji bi mogao savjetovati i pratiti ovaj sektor. Štoviše, sve češće se susrećem da moji novi zaposlenici, mladi agronomi, ne mogu prepoznati djetelinu ili suncokret u nekoj fazi rasta, a da o nekim poljoprivrednim procesima niti ne govorim", kaže Fucijaš.

Dodaje da često i njegova inspeksijska tvrtka, iako joj je formalno to zakonski zabranjeno, izlazi proizvođačima u susret sa savjetima što i kako učiniti. "Od 21 hrvatske županije, njih devet nema savjetodavnu službu za ekoproizvodnju, a usudio bih se reći da u



čitavom sustavu postoji samo jedna osoba koja zbilja zna što radi, a ona za godinu ili dvije ide u mirovinu", navodi Fucijaš. Na njegovom tragu je i Jurica Jašinski, vlasnik Farma Apexa iz Vojnića koji je sa svojim kolegama iskrčio 700-injak hektara zemljišta u tom dijelu Hrvatske te je pokrenuto 15 tvrtki iz sektora ekoproizvodnje. "Neriješeni imovinsko-pravni odnosi i inertnost birokracije nam onemogućava neki jači iskorak. Mi za većinu toga zemljišta ne možemo dobiti poticaje jer ono nije registrirano u ARKOD-u i drugim bazama podataka. Najžalosnije je da mi ni sami ne znamo, usprkos velikom trudu, kako probiti te barijere jer nas u svakoj instituciji upućuju da na neku drugu jer da su oni nenadležni ili da ne znaju što nam je činiti", žali se Jašinski. Primjer OPG-a Božice Žeželj iz Budinščine u Zagorju pokazuje da se ipak i s malim, ali kvalitetnim količinama robe može uspjeti na tržištu. Njezino *ex-vlastelinsko* imanje, na kojem se proizvodi hrana od oko 900. godine, raspolaže s 10-ak hektara, a glavni artikal su joj jabuke koje se uzgajaju na 3,6 hektara. "Kada smo se odlučili za ekoproizvodnju imali smo u našem voćnjaku urod od 60-ak tona jabuka godišnje.

U prijelaznom razdoblju to je palo na šest tona, a nekad i na manje. Iako smo bili u panici, s vremenom smo shvatili pravu vrijednost ekološke proizvodnje i ne mogu reći da smo požalili", kaže Žeželj koja se na ovaj način proizvodnje odlučila u suradnji s Bio vegom, najvećim domaćim lancem ekotrgovina pod brendom Bio-bio. Vlasnica Bio vege, Jadranka Boban, kaže da je vrlo teško bazirati trgovački lanac na isključivo domaćom proizvodnji. "Mi u našem lancu držimo oko 3000 artikala, od čega 30 posto otpada na domaće proizvođače. Svjesna sam da se mnogi manji proizvođači ne odlučuju na prisutnost u velikim trgovačkim lancima zbog strogih i nepovoljnih uvjeta te malih marži. No, i trgovina ima svoju logiku i interes pa ni mi ne poslujemo sa svim domaćim proizvođačima ekoproizvoda", kaže Boban. Kao veliki problem vlasnica Bio vege vidi nelojalnu konkurenciju koja bez ikakvih kriterija i certifikata prodaje robu reklamiranu kao bio, eko ili organsko.

Nepovoljni uvjeti u velikim trgovačkim lancima bili su i razlog da tvrtka Eko Sever vlasnika Marija Severa izađe iz njih i orijentira se na vlastiti prodajni sustav. "Pomaka u zadnjih 20 godina ima, ali sve je to presporo. Od kada smo ušli u EU, mi nemamo problema s prodajom naših proizvoda. Što ne prodamo u vlastitom prodajnom lancu, ide poznatom kupcu u Italiju i Njemačku. I on veliki problem vidi u sivom tržištu koje ruši cijenu i kvalitetu te zbunjuje kupce.

"Inspekcije kontroliraju samo registrirane ekoproizvode, s kojima u pravilu nema nikakvih problema, no ne postoji rješenje što s onima za koje se službeno ne zna", pita se Sever. Milka Kosanović, voditeljica odnosa s članstvom Hrvatske udruge poslodavaca, ističe da je problem što se poljoprivreda u Hrvatskoj i dalje ne promatra kroz ekonomsku prizmu te se već godinama inzistira na nekoj tradiciji sadnje nekonkurentnih i niskodohodovnih žitarica. "Ekoproizvodnja je velika prilika za Hrvatsku, ali se mora dogoditi "klik" u glavama ljudi te da se ne orijentiraju samo na sijanje pšenice i kukuruza. Mora se puno napraviti i po pitanju uređenja sustava, pogotovo u sferi imovinsko pravnih odnosa s državnim i neobrađenim privatnim zemljištem. Privatno vlasništvo je nepovredivo, ali isto tako vlasništvo i obvezuje", naglašava Kosanović.

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