

Translation from Croatian into English: Translation and Analysis of Four Different Types of Text

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UNIVERSITY OF RIJEKA
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
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**Translation from Croatian into English: Translation and analysis of four different types
of text**

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ABSTRACT

This B.A. thesis consist of the translation and analysis of four different types of texts. It opens with an introduction in which the theory of translation is further explained. It consists of a translation of an interview, translation of a legal text, that is, the Ordinance on the primary education of students with developmental disabilities, translation of a medical text on the adverse effects of drugs used in dental medicine and an article from the Croatian magazine *Meridijani*, which publishes texts on geography and history, about the Veliki Tabor castle. There is a short introduction before each text, and after each translation, an in depth analysis of the translation strategies used is given and the course of translating is explained, as well as the problems in translating which occurred in each text.

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INTRODUCTION

According to the Merriam-Webster dictionary, translation is defined as an an act, process, or instance of translating, such as:

a : a rendering from one language into another; also : the product of such a rendering

b : a change to a different substance, form, or appearance : conversion¹

As we can see, the term can have different meanings, depending on whether we perceive it as a verb or a noun. Munday (2001) also notes the difference in meanings: it can refer to 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, 2001:4)

The translation process includes many different stages. First, the translator has to read the text to see what it is about and to decide on the best approach when translating it to the target language. In doing so, the translator perceives the intention of the text, determines the style of the text as well as the intended readership. Another important aspect to take into consideration is the level of formality. The text can be official, formal, neutral, informal, colloquial, slang or taboo (Newmark, 1987). It is often hard to determine the level of formality because the boundaries between the levels are not distinct, and the given text could have characteristics of both levels, e.g. neutral and informal. Factors that should also not be neglected are the setting and the quality of writing. The setting implies the situation in which the translator received the text and the conditions surrounding its translation such as who ordered the translation and their requirements, where will the text be published and once again having the intended readership in mind. The quality of writing of the original text is important to determine the author's intention to be able to properly translate it into the target language, keeping in mind the target

¹ Merriam-webster.com, 2017

readership. If the text is of excellent quality, the manner in which it is written is important to keep in the target language as well. (Newark, 1987)

In the rendering of the text, the translator uses various translation strategies to produce a premium translation. Owji (2013) provides Chesterman's (1997) list of characteristics that all translation strategies have in common:

- a) translation strategies apply to a process;
- b) they involve text-manipulation;
- c) they are goal-oriented;
- d) they are problem-centered;
- e) they are applied consciously;
- f) they are inter-subjective.

Owji (2013) also gives the subdivision of translation strategies into syntactic, semantic and pragmatic. Syntactic strategies imply the changing of the grammatical structures of the target text related to the source text (Owji, 2013). Some examples of syntactic strategies are literal translation, transposition (change in word class), clause structure change and sentence structure change. Semantic strategies include strategies such as synonymy, hyponymy and antonymy. Pragmatic strategies include those such as partial translation and explicitness change (adding or removing information to change the explicitness of the text) (Owji, 2013).

2. TRANSLATION OF AN INTERVIEW: CATHERINE DRISCOLL: GIRLHOOD IS A ZONE OF JOY AND POSSIBILITY AS WELL AS A ZONE OF COERCION

2.1. INTRODUCTION TO THE TEXT

The first text comes from the internet portal voxfeminae.net and is an interview with Catherine Driscoll, a feminist, scholar and a theoretician of Girl studies. I chose this text because of the topics discussed in the interview which I found very interesting, but also because I wanted to translate a text which is not as formal as a scientific publication, but not completely informal either. I thought it interesting to render somebody's thoughts into another language and I wanted to challenge my abilities and, of course, to learn and perfect my skills. The interview discusses various topics, ranging from the aforementioned interdisciplinary field of research called Girl studies, the relation between feminism and girlhood, and even copyright in academic research.

2.2 TRANSLATION

CATHERINE DRISCOLL: GIRLHOOD IS A ZONE OF JOY AND POSSIBILITY AS WELL AS A ZONE OF COERCION

When I told my friends and acquaintances that this year's Vox Feminae festival will be dedicated to girls, everybody was intrigued, but many didn't quite understand what I meant by it.

The fact that girls are the subject of scholarly research isn't really surprising, but many were surprised to hear that the so called *Girl Studies* (an interdisciplinary academic field studying girls and their culture) were formed all the way back in the 70s, at the crossroads of feminist critique and cultural studies. My first encounter with girl studies also occurred in an academic setting, and it was thanks to Maša Grdešić and her course dedicated to genres of female popular culture, as well as to Lana Pukanić who is the one who has studied this topic the most in Croatia.

However, my interest in girlhood has developed mainly out of personal reasons, from the fact that it has marked and moulded my views, feelings and identity(ies) in many ways. That is why I am thrilled that one of the most influential and certainly most interesting theoreticians of *Girl Studies*-Catherine Driscoll, was a guest at the Vox Feminae festival.

I met with Catherine after the festival chaos had ended, and we talked about everything that I was wondering about girls and girlhood over cake and coffee: how do we become girls and when do we stop being girls, how do you study girlhood, what is the relation between feminists and girls, when exactly are girls considered feminists, and what does Beyonce have to do with any of it?

1) WHAT DOES IT MEAN TO STUDY GIRLS

AT THE VERY BEGINNING, I WOULD LIKE TO KNOW IF YOU COULD TELL ME HOW YOU BECAME INTERESTED IN GIRL STUDIES? IT'S EASY TO GUESS WHERE YOUR LOVE TOWARDS GIRL CULTURE COMES FROM, BUT HOW DID IT BECOME YOUR ACADEMIC INTEREST?

Yes, as is the case with most people who grew up as girls, this is something that has always interested me. Actually, the interest itself is one of the key things that determine girlhood: you set your own expectations and you think about what kind of a girl you are supposed to be, which social conventions you should follow, and which ones you shouldn't. However, it was only during my studies, as I mentioned in my lecture, that I encountered Simone de Beauvoir who had studied many texts, mostly from the field of psychology, that were supposed to talk about girls and the problems they dealt with. I found it extremely interesting that those texts were in fact not talking about girls at all, but were presupposing that girls were insufficient and incomplete versions of boys, that they wanted to be boys, or, at least, be like boys. It turned out it was, to a certain extent, the same in sociology, philosophy, even in cultural theory, that girls

were regularly observed in relation to boys, and that there were few who observed the experience of girls *being girls*, that is, of the way in which they understood themselves as girls.

A substantial part of theory also insisted on the process of becoming a woman. Girls had the role of acting as a certain introduction which is irrelevant on its own, and which is only a stepping stone to something important and interesting. I simply didn't accept this as true or sufficient. I grew up surrounded by sisters, aunts and friends who, just like me, had their own inevitably complex experiences of girlhood and I believed that a lot still needed to be said about it. Bear in mind that these were the 90s. Things are very different now, and the number of people writing about girls is growing (which is great and I am extremely happy about it), but back then it seemed like there was a big gap.

HOW WAS THIS RECEIVED IN THE ACADEMIC COMMUNITY? DID YOU HAVE TO „STICK UP“ FOR GIRLHOOD OR DID YOUR COMMUNITY INSTANTLY RECOGNIZE IT AS A LEGITIMATE TOPIC, IF NOT AN IMPORTANT ONE, AND ONE THAT HADN'T BEEN RESEARCHED ENOUGH?

I wanted to dedicate my master's thesis to this set of questions that I have just mentioned, but the academic community of which I was part at that time would not have allowed it, that is, girlhood wasn't considered an important topic. This is why I agreed to a compromise, and decided on female characters in the works of James Joyce. As a young and unrecognized scholar, I found myself in the same situation many times. Journals would decline my papers because my topic wasn't important enough, and sometimes these were even feminist journals. Conferences didn't want to accept my presentations for the same reason and so on. Usually, I was resented for not dealing with a "real" set of questions and problems, and It was often suggested to me that I should deal with topics such as family violence and/or violence against women, for example. As if girlhood isn't related to these issues at all! Girlhood experience has

an enormous influence on the perception and attitude of an individual towards sexual violence, as well as towards the way she will react to it, to what degree she will find it normal or expected. This is why it is definitely not irrelevant.

Today, this is a rare occurrence. The reason not only being the existence of a conference dedicated to girl studies, but also because they have become visible enough, enough to become one of the possible topics of feminist conferences or conferences dedicated to cultural studies. Actually, any scholarly gathering in anthropology and social sciences will be much more prone to include works that deal with girlhood. For example, in Sydney in June of this year an annual cultural studies conference will be held, which will include six panels dedicated to girlhood. This is fantastic, but it should be noted that more than twenty years have passed since I have started studying girlhood. Twenty years ago, it was very unpopular to study feminist topics, while today I see more and more girl students researching and writing papers not only on girlhood, but also on a much wider range of topics, for example, the way gender identity forms in adolescence and childhood.

DON'T YOU THINK THEY ENCOUNTER PREJUDICE?

Maybe to a lesser degree or in a different way, but I am sure that they do. I remember, for instance, beginning the work on my doctorate. My colleagues were very sceptical when I told them what I was planning on writing about, so I had to make an extra effort- thoroughly read Foucault or form an opinion on Lacan. I didn't mind this, but it was a qualifying exam for me, and I really did worry for a while that no one would ever take me seriously enough. However, I was working on and writing about many different things in the meantime, and I think that it really helped. If I had devoted myself to girlhood from the very beginning, I do believe my career would have looked different.

Of course, there were many who supported me and who were interested in girlhood, people who, against criticism, insisted on including my works in different journals or publications, and who meant the world to me at that time. Overall, you actually just need a few people who will support you. Although, it is easy for me to say that now. *[laughter]* All in all, I am certain that the so called *theoretical boys* you need to prove yourself to exist everywhere, and they don't like to hear about feminism at all. At least in most cases. *[laughter]*

IN RELATION TO THIS, I ESPECIALLY LIKED WHAT YOU WROTE IN THE INTRODUCTION TO YOUR BOOK *GIRLS: FEMININE ADOLESCENCE IN POPULAR CULTURE & CULTURAL THEORY*, THE IDEA THAT GIRLHOOD ISN'T ACTUALLY A FINISHED PROCESS, THAT THE BORDER OF „ADULTHOOD“ IS UNCLEAR AND THAT WE DEFINITELY STAY CONNECTED TO NOT ONLY THE TERM „GIRL“, BUT ALSO TO THE VARIOUS PHENOMENA, TYPES OF CONDUCT AND EXPERIENCES WHICH ARE EARMARKED „FOR GIRLS“.

Yes, if a certain shift or a fixation of interests and pleasures is what is supposed to happen with the transition from girlhood to adulthood, I really don't want to be a part of that story. Girlhood has been (and still is!) important to me at every stage of my life in different ways. I think that for many women/girls it also marks a certain openness towards possibilities, an idea that things are fickle and that you can become a completely different person in a moment.

As I grow older, I think more and more about this. I recently attended a wedding of one of my sisters, and when we were talking we agreed that the scariest thing about getting old for us wasn't death, illness or years themselves, but the idea that it might become impossible to change our realities or at least change our direction in some way. This is perhaps the most beautiful thing that a girl represents and I think that this is what has fascinated philosophers and theoreticians throughout history. The image of variability and potential transformation, the *developing* In Deleuze's sense.

2) GIRLS AND INSTITUTIONS

LANA HAS ALREADY ASKED YOU ABOUT THE INTERNATIONAL GIRLS STUDIES ASSOCIATION DURING THE LECTURE, BUT WOULD YOU MIND TELLING US AGAIN BRIEFLY WHAT IT'S ABOUT? THIS YEAR, AS YOU HAVE MENTIONED, ITS INAUGURAL CONFERENCE WAS ALSO HELD. IS THIS A STEP FORWARD TOWARDS THE INSTITUTIONALIZATION OF GIRL STUDIES? IS IT EVEN SOMETHING YOU CONSIDER WORTHY OF ASPIRING TO?

I would like to point out a few things. On the one hand, yes, if there is an institutionalised discipline which is visible, you can, for example, easily look up all the universities which have courses on girl studies and find a community that shares your scientific interest, from which you can learn and with which you can mutually expand knowledge, which is really important. And yes, IGSA can really contribute to giving a kind of an institutionalised frame to the whole thing. However, we haven't set things up this way inside the association, mostly because we have focused on the possibility of the exchange of knowledge and talking amongst ourselves.

We gathered at the previously mentioned conference and talked about whether we can and want to be a formal association, which by default includes a membership fee, election of representatives, etc. There were arguments for and against it, I was personally in between. On the one hand, I think that the idea of a membership fee is excluding because there will definitely be people who won't be able to afford it, but on the other hand the money collected from fees could be used for a collective project, a future conference or publication. We are still negotiating over the whole thing, but we are aware that it is necessary to think about the increase of our visibility among people who want, but don't have a chance to be involved in girl studies. For now, we have created a new website that should function as a certain database, and we plan on adding profiles of scholars through which access to their works will be possible.

WHAT IS THE CURRENT SITUATION WITH COPYRIGHT? I KNOW THAT A GREAT NUMBER OF YOUR TEXTS AND SOME OF YOUR COLLEAGUES' TEXTS IS AVAILABLE ON YOUR ACADEMIA.EDU PROFILES, HOWEVER, IT SEEMS TO ME THAT THIS ALL DEPENDS ON YOUR GOOD WILL?

Ugh, the whole thing is very problematic. In most cases, my works being published online is technically illegal, but I wrote them myself. If someone is to get in trouble because of their accessibility, I think it best it were me. The situation is even more complicated with translations. For instance, there was a group of young scholars from Brazil who wanted to translate my first book, and the publisher asked way too much money for the rights. My first thought was: "But I am the one who wrote the book and I don't need their money." I am aware, however, that it costs money to publish a book, but I am also against the market logic according to which big publishers make a lot of money at the cost of the authors. I believe that scientific research exists to be shared and discussed.

DURING THE DISCUSSION AFTER THE LECTURE THE QUESTION OF ANGLOCENTRISM OF GIRL STUDIES WAS ALSO RAISED. DO YOU HAVE CERTAIN TACTICS IN MIND TO ADDRESS THIS PROBLEM? WHAT ARE YOUR PLANS CONCERNING THE VENUE AND THE FREQUENCY OF ORGANISING THE CONFERENCES?

Ideally, every few years. It is certain that a conference won't be held every year because it depends on the voluntary participation of the members, and in that sense the organisation is too demanding. Besides, we don't want IGSA membership to become a burden, nor do we want to exploit the voluntary work of our members. We certainly do plan on moving the conference to a different venue, but that depends on the availability of financial resources. Regarding its anglocentrism, we plan on structuring it in such a way that we have representatives from all over the world.

However, we don't resolve the problem of language with this. Our *lingua franca* is English, although it is not the first language of many members, and I do believe that their participation has been made somewhat more difficult because of that, although only on some occasions. Once, when I gave a lecture in France, I tried to at least make a PowerPoint presentation in French and I was so proud of myself for being so thoughtful. It turned out my presentation was hilarious. *[laughter]*

DO YOU THINK THAT IT COULD POTENTIALLY BE USEFUL TO “OPEN” THE GIRL STUDIES TO THE BROADER PUBLIC, THAT IS, DO YOU THINK THAT CERTAIN PROBLEMS COULD BE ADRESSED ADEQUATELY EVEN OUTSIDE THE ACADEMIC CONTEXT, FOR EXAMPLE AT A FEMINIST FESTIVAL?

In general, the so called public lectures are extremely hard for me; you learn to write and talk in a certain way and then you find yourself in a situation where for certain ideas and terms you are at a loss for words. They are stressful and challenging, but I think that the effort isn't futile. Especially when it is about girl studies. Girlhood most certainly isn't a set of ideas and experiences reserved for some sublime intellectual consideration, is it? It is most often about usual, everyday topics. Whoever decides to deal with them in the academic context at the same time needs to be able to talk about them with very different people whom it concerns.

I personally consider cultural studies, feminist cultural studies to be precise, as my “intellectual home” and I think that their political duty is to talk about the everyday experiences of people, as well as to address the people they are talking about. Of course, this doesn't go smoothly sometimes. I used to joke at my own expense and say that in the end I didn't say one thing the audience wanted to hear, but even if that were true, it simply isn't an acceptable or a good enough reason to quit beforehand. Perhaps philosophers, psychologists, and even sociologists feel less responsibility. I am speaking primarily from my own experience.

3) GIRLS AND FEMINISTS

IN THE SECOND PART OF YOUR LECTURE YOU TOUCHED UPON THE COMPLEXITY OF POSTFEMINISM AND GIRLHOOD, THAT IS, ON THE FACT THAT NUMEROUS CRITICS WHO ARE AGAINST DEPOLITICISATION OF FEMINISM HAVE CALLED OUT GIRLS?

Yes, in the 90s, and especially in the early 2000s, it became normal to take girlhood and girl culture as an example that would show that girls had “failed” as feminists, that is, that their cultural interests were commodified to such a degree that they couldn’t realise their feminist potential that was once present. So, it is about the rhetoric of false choices. Let’s say that some girl really likes some band, some specific way of dressing or that she usually talks with her friends about some specific topic. Her perception that it is about her authentic choices is completely false; she is, according to some theoreticians, subtly trained to choose, want and love certain things due to the bond of the patriarchy and commercial culture that surrounds her.

This is difficult to dispute. Of course, we live in a world where patriarchy and commercial culture come in a package and influence our choices. The problem is that they influence everybody, not just girls. To exclude girls in this case simply means to repeat good old age and gender stereotypes. Not to mention that according to this way of thinking, it turns out that we free ourselves from patriarchy and consumerism with age. Maybe I am the only one who hasn’t noticed all these freed old ladies around me.

Also, I feel that it is really important to raise awareness that, although they depend on many determinants, and however small they may be, they really are about choices. It is feminist to try to understand them and not to simply discard them as wrong.

Looking at the bigger picture, all of this becomes a part of the narrative that is based on the idea that in spite of feminist efforts, nothing has really drastically changed. Of course that the

situation everywhere is far from ideal, but it is better compared to that twenty or fifty years ago. Even the violent sexists and idiots like Donald Trump have to pretend that they aren't what they are, and they can't really publically insult, patronise or attack whomever they please, or at least they have to pretend they can't. This is also some kind of progress. Furthermore, I don't think there is an Australian family that believes that girls shouldn't be educated or that they should devote their entire existence to family- this really isn't the usual way of thinking anymore. I think we should acknowledge this and stand behind the success of feminists that came before us. After all, we would look completely foolish if we acted as nothing around us has really happened.

A NUMBER OF QUESTIONS THAT YOU MENTIONED HERE REALLY RESEMBLE ANGELA MCROBBIE'S ARGUMENTATION WHICH SHE PRESENTS IN HER BOOK *THE AFTERMATH OF FEMINISM*. DID YOU HAVE HER IN MIND?

Angela has greatly influenced my work and I consider her a friend and a mentor. However, although I respect her immensely as a scholar and a feminist, we do not agree on the conceptual frame of postfeminism or the usefulness of talking about girl interests. Even though she herself had first raised this question, and even though she is undoubtedly a key figure, moreover, the founder of girl studies, in the aforementioned book she looks back on her work up to that point in time and finds that she was wrong with respect to many things.

I thought long and hard about it, even talked to her, however, I simply don't see this as a productive way of thinking. I hold the opinion that our collective understanding of girls and girlhood must come from the position that is first and foremost based on compassion and the will to understand the reasons behind the appeal of a certain practice to girls, and to understand how they validate themselves based on them.

It is important that the role of feminists doesn't come down to prescribing valid opinions and behaviours. Interestingly, Angela is on the IGSA's mailing list, and from time to time she joins the discussion and writes something along the lines of: "This is great, I really like what you have done." This of course means that the rest of it she probably doesn't like. [*laughter*]

2.3. COMMENTARY AND ANALYSIS

I was drawn to this text because of its interesting topic. It seemed very informal and at first glance that made me think it would be easier to translate than others. However, the specific conversational style of the interview, long sentences that went on and on because they were following the thought process of the interviewee and many unfamiliar terms made the translation of this interview quite challenging and time-consuming.

I encountered the first problem in this text in the very title itself- *Djevojaštvo je prostor užitka i mogućnosti jednako koliko i mjesto prinude*. I had trouble with the term *prostor* because I could not quite find the appropriate word for this context. I initially put in space, then place, and finally opted for zone.

A recurring problem throughout the text was that there were many inserted thoughts and sentences, since this text consists of the documented thoughts of the person being interviewed. Also, there are sentences which are very long, so I often split them into multiple sentences like in the following example: *Imajte na umu da su ovo bile devedesete, danas je situacija znatno drugačija i sve je veći broj ljudi koji pišu o djevojkama*. I translated it as „Bear in mind that these were the 90s. Things are very different now, and the number of people writing about girls is growing.“

I also had difficulty with the word *spočitava* in the sentence *Najčešće bi mi se spočitavalo...* I was looking for the right word that would have the same meaning and keep the conversational style, so I used modulation and in the end I decided on *I was resented for...* In fact, I had to use this strategy on many occasions throughout the text, for example *informacija da su djevojke...* I translated as „the fact that girls are..“, *na tom tragu* as “in relation to this”, *ja sam osobno bila na pola puta* as “I was personally in between”, *nešto poput* as “something along the lines of”, *kakav-takav institucionalni okvir* as “kind of an institutionalised frame” and many others.

I also used inversion, for example *čitavam spletom pitanja koja sam upravo spomenula htjela sam se pozabaviti već u svom diplomskom radu* as „I wanted to dedicate my master’s thesis to this set of questions that I have just mentioned” as well as *tehnički je u većini slučajeva ilegalno to što su moji tekstovi online* as „my works being published online is technically illegal”.

I also used transposition in the following sentence where I translated the verb in the source text as a noun in the target text: *želimo li biti formalno udruženje koje podrazumijeva članarine, izbor predstavnica i sl.* as „which by default includes a membership fee, election of representatives, etc.”

I had a lot of problems with the sentence *gdje i koliko često ste uopće namjeravale organizirati konferencije?* Firstly, to translate it literally was out of the question since such phrasing is unacceptable in English. But then I also had to think of a way to translate the direct question in Croatian into English without it sounding rude. I tried a lot of different things, but in the end I translated it as „What are your plans concerning the venue and the frequency of organising the conferences?”

Another thing I rendered in translating this text was the tenses. Like in some other texts, the tense used in a Croatian sentence does not comply with the tense that should be used in English. So in the sentence *Uostalom, ispadamo totalno blesave ako se pravimo kao da se ništa oko nas nije desilo*, I did not keep the present tense, but I translated it in the conditional: „After all, we would look completely foolish if we acted as nothing around us has really happened”.

Although this text was definitely not easy, despite the fact that it might seem as such for its seemingly informal style and the broad intended audience, it was a great text to translate because I learned a lot through the process, and because its translation was really rewarding.

3. TRANSLATION OF A LEGAL TEXT: ORDINANCE ON THE PRIMARY EDUCATION OF STUDENTS WITH DEVELOPMENTAL DISABILITIES

3.1 INTRODUCTION TO THE TEXT

In my effort to diversify this bachelor's thesis and to widen the scope of the translations, I decided to choose a legal text as well. After some research and looking for the right text, I finally opted for the Ordinance on the primary education of students with developmental disabilities. I was already familiar with the source text due to a course I took in my second major and knowing that legal texts could be quite dull, this was a topic I was actually interested in. The ordinance lists the types and ways of integration of students with developmental disabilities into elementary schools. It has information for both the school, teachers and the parents and it serves as a reference to which anyone of these groups can refer when they have some questions or uncertainties.

3.2 TRANSLATION

MINISTRY OF CULTURE AND EDUCATION

Pursuant to Article 60, paragraph 2, and Article 61, paragraph 2 of the Law on Primary Education ("Official Gazette", no. 59/1990) the minister of culture and education has issued

ORDINANCE

on the primary education of students with developmental disabilities

Article 1

This ordinance regulates the types of integration of students with developmental disabilities into elementary schools, the criteria on the basis of which the municipal administrative body responsible for educational tasks, that is, the municipal administrative body responsible for educational tasks for the city of Zagreb ascertains schools, requirements and ways of forming educational groups and classes in which students with developmental disabilities are placed, and schooling of students with developmental disabilities in special schools, social welfare organisations or other institutions.

The orientation list of types and degrees of developmental disabilities is an integral part of this ordinance (Appendix 1).

I. SCHOOLING OF STUDENTS WITH DEVELOPMENTAL DISABILITIES IN A REGULAR SCHOOL

Article 2

Primary education of students with mild developmental disabilities is realised in elementary schools in accordance with the forms of classroom organisation of students that ensure their complete or partial integration.

Article 3

The municipal administrative body responsible for educational tasks, that is, the administrative body responsible for educational tasks for the city of Zagreb ascertains elementary schools in which the ways of integration referred to in Article 2 of this Ordinance shall be realised.

The criteria on the basis of which the schools referred to in Article 1 are ascertained, are included in the Republic pedagogical standard referred to in Article 10 of the Law on Primary Education.

Article 4

Complete educational integration is realised by including students with mild developmental disabilities into classes in elementary schools, in general, from first to fourth grade.

There can be up to three students with developmental disabilities per class, but such a class can have no more than 25 students. The student with developmental disabilities referred to in Paragraph 1 of this Ordinance, studies according to the regular or adapted curricula with individualised procedures and with special additional help from a special education teacher with a degree in education and rehabilitation sciences.

Article 5

The adapted curriculum referred to in Article 4 of this Ordinance is the curriculum suitable for the basic characteristics of the child's difficulty, and it generally presupposes reduction of the intensity and scope of the material when choosing curricula enriched with specific methods, means and tools.

The adapted curriculum is created by the teacher in cooperation with a special education teacher with a degree in education and rehabilitation sciences. The additional special help referred to in Article 4 of this Ordinance is realised in a specially furnished facility at school, with a special education teacher with a degree in education and rehabilitation sciences and long-term or occasional inclusion in the rehabilitation curricula of specialised organisations.

Article 6

For students with sensory and motor impairments (impairment of sight and hearing; physical impairment with cerebral palsy) which are integrated as described in Article 4 of this Ordinance, a prolonged expert procedure is organised, depending on the degree of the child's impairment.

The prolonged expert procedure is organised in special educational groups after regular classes, and it is realised by a special education teacher with a degree in education and rehabilitation sciences.

The number of students with developmental disabilities in the prolonged expert procedure can range from 6 to 10.

The curriculum of the prolonged expert procedure is an integral part of the adapted curriculum and the special curriculum classified by the type and the degree of developmental disabilities. These curricula are issued by the Ministry of Culture and Education.

Article 7

Partial integration into special educational groups is also organised for students with mild mental retardation.

Students referred to in Paragraph 1 of this Article shall master parts of the curriculum in a special educational group, and the remaining parts in their assigned class.

The parts of the curriculum which students referred to in Paragraph 1 of this Article cannot master, they shall master according to the special curriculum for students with mild mental retardation, and the rest in their assigned class with the help of an individualised approach.

Article 8

The work in educational groups referred to in Article 7 of this Ordinance shall be realised in a specialised classroom with suitable equipment in accordance with the Republic pedagogical standard.

The curriculum for the specialised educational group referred to in Article 7 of this Ordinance shall be realised by the special education teacher with a degree in education and rehabilitation sciences, and the parts of the curriculum carried out in their assigned class shall be realised by the teachers.

The rehabilitation curricula which are an integral part of the curriculum for students with mild mental retardation referred to in Article 7 of this Ordinance, shall be realised by special education teachers with a degree in education and rehabilitation sciences in schools, special educational organisations or in social welfare organisations.

Article 9

The work of the special education teacher in a special educational group is realised (as follows):

1. as working with a permanent group in a specialised classroom for 6 to 15 lessons up to 3 times per week
2. as working with a variable group in a specialised classroom where the students are retrieved from their assigned classes according to a set schedule every day.

A special educational group, in general, consists of students at the same educational level, and the number of students in the group may range from 5 to 10.

In general, students with developmental disabilities from the fifth to the eighth grade are included in special educational groups referred to in Article 7 of this Ordinance, based on the decision of the Teachers' council.

Article 10

For students with organically determined behavioural disorders, primary education in special classes in the elementary school may be organised, depending on the degree of their difficulties.

The students shall master a special curriculum designed for students with organically determined behavioural disorders in special classes referred to in Paragraph 1 of this Article, which shall be realised by the special education teacher with a degree in education and rehabilitation sciences

The number of students in the special class referred to in Paragraph 1 of this Article may range from 5 to 10.

Students with organically determined behavioural disorders may make up to 8% of the total student population in the regular elementary school.

Article 11

Students with developmental disabilities shall be included in one of the types of integration referred to in Articles 4, 6, 7 and 10 of this Ordinance, based on the resolution of the municipal administrative body responsible for educational tasks, that is, the municipal administrative body responsible for educational tasks for the city of Zagreb, in accordance with the Ordinance on admission of children into elementary school ("Official Gazette", No. 13/1991)

The municipal administrative body responsible for educational tasks, that is, the municipal administrative body responsible for educational tasks for the city of Zagreb, shall ascertain elementary schools or engage special organisations in its area that shall carry out the prolonged expert procedure referred to in Article 6, Paragraph 1, and schools in which the types of integration referred to in Articles 7 and 10 of this Ordinance shall be realised.

II. SCHOOLING OF STUDENTS WITH SEVERE DEVELOPMENTAL DISABILITIES IN SPECIAL ORGANISATIONS

Article 12

For students with severe developmental disabilities, primary education is realised in special educational organisations, and may be carried out in other organisations as well (health organisations, social welfare organisations and judicial organisations).

Students with severe developmental disabilities are:

- students with mild mental retardation with significant developmental disabilities,
- students with moderate and severe mental retardation,
- students with vision impairment and significant developmental disabilities,
- students with hearing impairment and significant developmental disabilities,
- students with physical disability and significant developmental disabilities,
- students with organically determined behavioural disorders and significant developmental disabilities,
- autistic students with significant developmental disabilities

The significant difficulties referred to in Paragraph 2 of this Article are difficulties which substantially decrease the child's ability to master the curriculum of a regular elementary school.

Students with severe developmental disabilities referred to in Paragraph 2 of this Article shall be included in special educational organisations.

Article 13

In special educational organisations referred to in Article 12 of this Ordinance, educational and rehabilitation work shall be realised in accordance with the special curricula suitable for the needs and abilities of students with severe developmental disabilities, in accordance with the Republic pedagogical standard.

The special curriculum may be a modified regular curriculum or a specially structured curriculum, depending on the degree of the developmental disabilities, and its integral part is the prolonged expert procedure.

The curricula referred to in Paragraph 1 of this Ordinance are issued by the Ministry of Culture and Education, and are realised by the special education teacher with a degree in education and rehabilitation sciences.

Educational, health, social and other needs of the students with severe developmental disabilities shall be cared for by a team of experts in special educational organisations. The team consists of a doctor and a special education teacher with a degree in education and rehabilitation sciences, a psychologist, a physical therapist and a social worker.

Article 14

The number of students with severe developmental disabilities in a single class or group, depending on the type and the degree of the disability, may be:

- a) for students with mild mental retardation with significant developmental disabilities from 5

to 9

b) for students with moderate and severe mental retardation from 3 to 7

c) for students with vision impairment and significant developmental disabilities from 5 to 8

d) for students with hearing impairment and significant developmental disabilities from 5 to 8

e) for students with organically determined behavioural disorders and significant developmental disabilities from 5 to 10

g) for autistic students with significant developmental disabilities, up to 3 students.

Article 15

For students with severe developmental disabilities, schooling in special educational organisations may last until 21 years of age.

Students referred to in Paragraph 1 of this Article may simultaneously receive work training during their primary education.

Article 16

Students with severe developmental disabilities are included in special educational organisations based on the resolution of the municipal administrative body responsible for education, that is, the municipal body responsible for education for the city of Zagreb, according to the Ordinance on admission of children into elementary school (“Official Gazette”, no. 13/1991)

Article 17

On the date of entry into force of this Ordinance, “Instruction on ways of including children with severe disabilities in psychological development in special educational organisations” („Official Gazette“, no. 9/1981) shall cease to be in effect.

Article 18

This ordinance enters into force on the eighth day from its publication in the Official Gazette.

Class: 602-02-91/01-79

Registry no.: 532-02-4/ 1-91-03

Zagreb, April 10, 1991

Minister of Culture and Education

3.3. COMMENTARY AND ANALYSIS

Having some experience translating legal texts, mainly different kinds of contracts, I thought this type of text would be easier to translate than some others. However, this ordinance was by no means easy to translate. Naturally, it had a lot of legal terms, and I spent a lot of time researching them to understand them as well as to find their equivalents in the English language. For example, the penultimate sentence of the ordinance *Na dan stupanja na snagu ovoga pravilnika prestaje važiti Uputstvo o načinu uključivanja djece s većim teškoćama u psihičkom razvoju u posebne organizacije odgoja i obrazovanja* was a bit tricky to find the right translation for: on its own it is a structure that repeats itself in legal texts, but it manifests differently in each text according to its topic, so I had to do some research and adjust the translation to the needs of this text.

The most time-consuming and difficult term for me to find was definitely the equivalent of *stručnjak odgovarajuće specijalnosti*. I first fell into the pitfall of translating it literally as the special education teacher with adequate speciality. Afterwards I changed it to suitable speciality, still unaware of the fact that I was on the wrong track, so to speak. Only after a few retries did I think of changing the term to a special education teacher with a degree in education and rehabilitation sciences.

The good thing about translating this ordinance was that many sentences were constantly repeated, so when I ultimately translated a certain sentence formation, I did not have to do it again the next time. For example, the sentence *Ovim pravilnikom uređuju se oblici integracije učenika s teškoćama u razvoju u osnovne škole, kriteriji prema kojima općinski organ uprave nadležan za poslove školstva odnosno organ uprave nadležan za poslove školstva grada Zagreba utvrđuje škole, uvjete i način osnivanja odgojno-obrazovnih grupa i razrednih odjela u kojima su integrirani učenici s teškoćama u razvoju i školovanje učenja s teškoćama u razvoju u posebnim školama, organizacijma socijalne skrbi ili drugim organizacijama* was reiterated

many times throughout the text, even if it were only some parts of it. In addition to that, I originally translated the word *utvrđuje* as determines, which was not fitting. I then opted for establishes, and in the end decided on ascertains as the most appropriate word for the given context.

In adapting this ordinance into the English language, I used some translation strategies to tailor it to the target language. For example, I translated the phrase *učenici s većim teškoćama u razvoju* as “students with severe developmental disabilities” and in doing so applied modulation. I used the same strategy in translating *učenici na stupnju lake mentalne retardacije* as “students with mild mental retardation”. Another strategy I used very often was the inversion of sentence clauses to make the sentence appropriate for the target language. For example, I translated the sentence *U posebne odgojno-obrazovne organizacije uključuju se učenici s većim teškoćama u razvoju iz stavka 2. ovoga članka* as “students with severe developmental disabilities referred to in Paragraph 2 of this Article shall be included in special educational organisations”. I applied the same strategy in translating the sentence *U posebnim odgojno-obrazovnim organizacijama timski se rješavaju odgojno-obrazovne, zdravstvene, socijalne i druge potrebe učenika s većim teškoćama u razvoju*. I translated it as „Educational, health, social and other needs of the students with severe developmental disabilities shall be cared for by a team of experts in special educational organisations.”

I found it interesting, when it comes to the mistakes I made, how some words can seem to be correct, when in fact there is another word that is much more appropriate. For example, in the phrase *učenici s organski uvjetovanim poremećajima* I translated *uvjetovanim* as conditioned because I found some medical articles which described certain cases as organically *conditioned*. However, in the case of developmental disabilities, they are organically *determined*.

4. TRANSLATION OF A MEDICAL TEXT: ADVERSE EFFECTS OF DRUGS USED IN DENTAL MEDICINE (I)

4.1. INTRODUCTION TO THE TEXT

I wanted to include a translation of a medical text in this thesis as well, so I opted for an article I found on the website hrcak.srce.hr on the adverse effects of drugs used in dental medicine. I had some experience in translating medical texts. This article was published by the Faculty of Dentistry, the Department of Pharmacology. It is clear that it was written for dentists and students of dentistry as it uses very technical terms and the style is very simple and instructive. The author gives an in-depth analysis of the adverse effects of drugs regularly used in dentistry, she describes how one should conduct himself in a situation of an unwanted reaction to a drug and gives prescribed dosages for each drug.

4.2. TRANSLATION

ADVERSE EFFECTS OF DRUGS USED IN DENTAL MEDICINE (I)

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Summary

Every drug can, in addition to its desirable curative effects, develop adverse harmful effects. Adverse effects of a drug can vary, from mild effects, which we call side effects, to those which can endanger a patient's life.

Adverse effects of drugs can be divided into a) toxic (local or systemic) which in dentistry most frequently occur as a reaction to antiseptics and local anaesthetics, b) allergic reactions, which

can occur with taking any drug and which do not depend on the dosage c) idiosyncrasy, genetically determined abnormal reaction to a drug and d) interference with the defence mechanisms of the body.

Key words: drugs, toxic effects, allergy

Every drug can, in addition to its desirable curative effects, develop adverse side effects. They can manifest themselves in different parts of the body and in different organs. These effects can be harmless in which case they are usually referred to as side effects. Sometimes they can be very dangerous and can jeopardise the patient's life. Some occur as soon as the body comes into contact with the drug, and some after a longer period of taking the drug. Side effects can also occur as merely a more pronounced curative effect (haemorrhage as a result of anticoagulants), which can be avoided by lowering the dosage. Some adverse drug effects are an unavoidable part of pharmaceutical effects of the therapeutic dosage (e.g. somnolence when using phenobarbital in the treatment of epilepsy). The incidence of adverse drug effects varies greatly, because a number of factors can lead to them, ranging from those related to the patient's personality (age, gender, genetic characteristics, presence of other illnesses), to those influenced by the drug itself (its properties, choice, usage, interactions) (1). Every dentist should inform his local drug counselling centre (2) of every adverse drug effect he notices.

Adverse effects of drugs can be divided into toxic reactions, idiosyncrasy and interference with the body's defence mechanisms (3).

TOXIC REACTIONS

Toxic reactions to drugs can be local or systemic. Local toxic reactions in dentistry practice most often occur when antiseptics and other drugs that are placed inside the tooth are used. If the antiseptic at a concentration intended for coronary, endodontic or intraradicular use comes into contact with the oral mucosa, it will irritate it or cause pain and necrosis. Antiseptics

intended for the oral mucosa can cause the bleeding of the gingiva (chlorhexidine, chloramine) or stain the teeth over long-term use. (4) Systemic toxic reactions to the drugs which are used by the dentist are most frequently reactions to local anaesthetics. (5)

In case of local anaesthetics, toxic reactions make up more than 90% of reactions (6). They occur as a consequence of intravascular use of the local anaesthetic (7). It never hurts to remind of the importance of aspiration in the filled syringe in case of every injection of local anaesthetic, of the importance to avoid the application in an infected area and of warning patients to spit out the remaining solution from their mouth.

Toxic reactions to the use of local anaesthetics can manifest themselves in the heart and the CNS.

The effect of the local anaesthetic on the heart

Since the local anaesthetic affects the circulatory system as well as the nerves, this leads to the reduction in the speed of impulse transmission, the blockage of the circulatory system and to complete atrioventricular block. The consequence of this is heart failure. Breathing can be sustained for a certain period of time. Due to hypoxia, the patient becomes cyanotic, and the skin and mucosa show pallor. The anoxia of the CNS can lead to convulsions, similar to those in the case of the excitation of the CNS. Differential diagnosis is established on the basis of the heart rate (carotid artery pulse).

Adrenalin therapy should be carried out within the time span of 4 minutes, so that irreparable damage to the CNS is avoided.

Dosage: 0,3—0,5 ml 1% of the adrenalin solution administered intramuscularly, in severe cases intravenously

The effect of the local anaesthetic on the CNS

In some patients, even small quantities of local anaesthetics can cause a reaction of the CNS, which can be divided into two phases:

- the stimulation phase (restlessness, anoxia, convulsions)
- the depression phase (narrowing or loss of consciousness, hypotension, bradycardia or compensatory tachycardia, slow and shallow breathing)

The stimulation phase is often very short, whereas the depression phase tends to be dominant. If the stimulation stage lasts for a longer period of time, diazepam (Apaurin) should be applied intravenously.

Dosage: 10-50 mg intravenously

When the depression phase prevails, treatment should be administered very quickly to avoid the consequences of CNS hypoxia. The treatment consists of the administration of oxygen and controlling the respiration.

ALLERGIC REACTIONS

Allergic reactions can occur with almost every drug. In dentistry practice, allergies can occur as a reaction to local anaesthetics, antiseptics used for treating the mucosa or those placed inside the tooth, fluorine compounds which are used for the prevention of caries, antibiotics and materials used for teeth filling and the construction of dentures. Allergic reactions do not depend on the dosage and they cannot be foreseen. Sometimes they can be very violent and threaten the life of the patient. In order for an allergic reaction to develop, the drug has to be metabolised through the reactive metabolite hapten, which ties to the matter of great molecular weight in the body, such as proteins, and thus forms an antigen which stimulates the synthesis of specific antibodies.

The next time the body comes into contact with the same or chemically similar drug, an antigen-antibody reaction which initiates a number of biochemical processes occurs. During this reaction the mediators of allergies are released: histamine, SRS (slow reacting substances in allergies), serotonin and bradykinin.

According to the immune response mechanism, the reaction time and the symptoms, allergic reactions can be divided into four categories (8):

Type I- anaphylactic. It causes vasodilation, oedema and inflammation which can occur from anywhere between after a few minutes after administering the drug, to up to one to two hours. Symptoms may be gastrointestinal, skin symptoms, respiratory or vascular.

Type II- cytolytic or autoimmune. The target is the hematopoietic system. Symptoms can include the following: haemolytic anaemia (penicillin), thrombocytopenic purpura (quinidine), granulocytopenia (sulphonamide), and lupus erythematosus (hydralazine or procainamide).

Type III- Arthus reaction. It arises as the consequence of the deposit of the antigen-antibody complex with a fixed complement in the isolated vascular rings of the blood vessels. It occurs in the form of a serum disease, glomerulonephritis or vasculitis. It can be caused by penicillin, sulphonamides, iodides, anticonvulsants and other drugs.

Type IV- delayed reaction. It appears as the result of the binding of sensitised T lymphocytes and macrophages to an antigen, which causes inflammation, (e.g. contact dermatitis).

The most important thing for a dentist is to know how to recognize the early type I reaction, which can be very dangerous. Other reactions develop much slower, they allow time for treatment, and they do not require treatment. It is important to record their possible earlier appearance in the anamnesis. An early reaction can develop within a few seconds to up to a few minutes from the time the drug is administered, and it can affect certain organ systems or several of them in combination. It usually manifests itself on the skin (erythema, general urticaria) and

the respiratory organs (rhinitis, bronchospasm and/or angioedema of the larynx) with hypotension, and it can even lead to a shock following a vascular collapse. The severity of the symptoms is highly variable, from very mild to lethal.

Prompt administration of appropriate drugs is a basic prerequisite for the successful treatment of such a reaction. Drug treatment should be administered immediately.

The very suspicion of an anaphylactic reaction is a sufficient reason for a therapeutic intervention. It is a smaller mistake to intervene in the case when there is no anaphylaxis, than to not administer or postpone the treatment when the actual reaction occurs. That is why it is essential that the dentist always has an “emergency kit” at hand with the necessary drugs to avoid panic, improvisation and waste of time.

Anaphylactic reaction treatment:

The most important and most efficient drug is adrenalin. It should be applied immediately, regardless of the severity of the symptoms (even with mild reactions such as skin itching, rhinitis, urticaria).

Adrenalin has an effect on α and β adrenergic receptors and suppresses oedema, bronchoconstriction and causes vasoconstriction. This results in a sudden rise of blood pressure and better oxygenation of the brain.

Dosage: regardless of the severity of the symptoms 0,3-0,5 ml of aqueous adrenalin solution 1:1000 intramuscularly. In extremely serious cases, regardless of the patient's age 0,2-0,5 ml intravenously.

Due to the fact that adrenalin dissolves quickly in the body, the dosage should be repeated every 15-20 minutes, depending on the development of the symptoms.

If the adrenalin does not succeed in suppressing the bronchospasm, a strong bronchodilator aminophylline should be administered (it functions by inhibiting phosphodiesterase, enzyme that dissolves the cAMP). If bronchospasm doesn't occur, aminophylline is contraindicated because of the possible exacerbation of hypotension.

Dosage: 5-6 mg/kg of the body weight intravenously. If the therapeutic effect is absent, another 3mg/kg should be administered after 30 minutes. After the adrenalin, an antihistaminic should be administered intravenously. It functions through the competitive inhibition of Hx histaminic receptors. There are a few formulations on our market for intravenous use, among which there are no significant pharmacodynamical differences, and the choice depends on the availability of certain formulations.

Dosage: Diphenhydramine + ca-brobionate (Dimidril-Calcium) 10-30mg iv

Chloropyramine (Synopen) 20 mg iv

Promethazine i(Phenergan) 50 mg im

Despite the popular belief that corticosteroids are the drug of choice in the case of anaphylactic reactions, they have little therapeutic effect. The latency of their effect is one to two hours, which is too long in the case of urgent states. The application of corticosteroids instead of adrenalin represents a *vitium artis*. Corticosteroids can be useful in the treatment of sustained shock and bronchoconstriction resistant to aminophylline.

Dosage: prednisolone-Na-tetrahydrophthalic (Ultracorten H) 10-25 mg intravenously or intramuscularly

Composition of the set for urgent intervention in case of an anaphylactic reaction

-Adrenalin: Adrenalin HOL 1% "Jugoremedija" inj. 1mg/ml 50 amp.

Adrenalin hydrochloride 1% "Alkaloid" inj. 1 mg/ml x 10 amp.

- Aminophylline: Aminophylinum »Lek« inj. iv. 250 mg/10 ml x 50 amp

- Antihistamines: Dimidril-Calcium »Pliva« inj. iv 10 ml x 10 amp.

Synopen »Pliva« inj. iv 20 mg/2 ml x 5 amp.

Phenergan »Galenika« inj. im 50 mg/ml 25 amp.

- Corticosteroids: Ultracorten H »Pliva« inj. im, iv 25 mg/2 ml x 10 lioamp

- Esmarch bandage

- plastic syringes

- needles for intravenous and intramuscular use

- endotracheal tube and equipment for endotracheal intubation

- balloon catheter for mechanical ventilation.

IDIOSYNCRASY

Idiosyncratic reactions imply adverse drug effects which cannot be explained by the known pharmacological and biochemical mechanisms (9). For example, barbiturates can cause excitation in some elderly people. Mechanisms of allergies with the release of chemical mediators can be included in idiosyncratic reactions, even if the antigen-antibody reaction is not present. These reactions are called anaphylactic.

Idiosyncrasy can be genetically determined by the enzyme deficiency, e.g. glucose-6-phosphate dehydrogenase in black people, which leads to haemolysis in case of treatment with antimalarials, sulphonamides, nitrofurans, phenacetine, acetylsalicylic acid, ascorbic acid and probenecid.

INTERACTION WITH BODY'S DEFENSE MECHANISMS

Adverse effects can also be a consequence of the drug's effect on the body's defence mechanisms. Thus, the antibiotic treatment can reduce saprophyte flora in the digestive tract and cause the proliferation of non-physiological (pathogenic) bacteria and fungi. *Candida albicans* infections of the oral cavity are a very common consequence of antibiotic treatment.

Long term systemic corticosteroid therapy can result in reduced resistance to infections.

CONCLUSION

One should always bear in mind that every drug could be potentially harmful. In addition to its beneficial therapeutic effect, a drug can always develop adverse effects which can be harmless, but which can also endanger the life of the patient. Adverse effects can develop to drugs used by dentists in their practice and these can be divided into toxic effects (e.g. heart arrest in the case of administration of local anaesthetics and allergic reactions). Allergic reactions do not depend on the dosage of the administered drug as is the case with toxic reactions. They cannot be foreseen and they can occur as a reaction to every drug. The dentist should screen the patient's medical history for earlier allergic reactions to drugs, so as to avoid using them. However, this is not a guarantee that the allergic reaction will not occur. A dentist should have a good knowledge of the side effects of every drug, as well as of the treatment for possible adverse reactions

4.3. COMMENTARY AND ANALYSIS

This was by far, the most difficult text to translate, that is, the text I had the most difficulties translating. It is a medical text and besides having a myriad of medical and Latin terms, the sentences are very short and in some instances, not coherent with the rest of the text. I think the biggest problem with this text was the style- very simple and instructive, which on its own should not present a problem, but the problem lies in the fact that the instructive purpose of the texts neglects the cohesiveness a published article usually has, and so the translation was challenging.

Another peculiar thing with this text was its form-although a medical article on the adverse effects of certain drugs used in medicine, the author often broke her thought process and wrote a list of medicine dosages mid-sentence. There were many divisions and subdivisions, some incorporated nicely and logically into the text, but at other times they seemed very out of place, e.g. *“Nepoželjna djelovanja lijekova možemo podijeliti na a) toksična (lokalna ili sistemna) koja su u stomatološkoj praksi najčešća na antiseptike i lokalne anestetike, b) alergijske reakcije, koje se mogu javiti na svaki lijek i ne ovise o primijenjenoj dozi, c) idiosinkraziju, genetski determiniranu abnormalnu reakciju na lijek i d) interferenciju s obrambenim snagama organizma.”* This seems odd to me because the subdivision is presented linearly in a single sentence with the explanations also being given in the sentence, instead of putting each new subdivision into a new paragraph. Regardless, I stayed true to the source text’s original form, and replicated it in its English translation.

In translating this text, I often split single sentences from the source text into multiple sentences in the target text, as to tie everything better in the translation and for it to make more sense in English. For example, I translated the sentence *Alergijske reakcije ne ovise o dozi primljenog lijeka poput toksičnih reakcija, ne može ih se predvidjeti i mogu se javiti na svaki lijek* as „Allergic reactions do not depend on the dosage of the administered drug as is the case with

toxic reactions. They cannot be foreseen and they can occur as a reaction to every drug.”

Another instance of this is presented in the following sentence: *Iz anamneze bolesnika trebalo bi imati podatke o eventualnim ranijim alergijskim reakcijama na lijekove, da se te lijekove ne bi koristilo, iako to nije garancija da se alergijska reakcija ne će javiti.* The English translation of this sentence reads: „The dentist should screen the patient's medical history for earlier allergic reactions to drugs, so as to avoid using them. However, this is not a guarantee that the allergic reaction will not occur.”

I had some trouble with translating the dosages of the medicine, especially with the term *vodena otopina adrenalina*. I knew the translation for otopina was solution, but I got confused when it came to the *vodena*. I definitely was not going to translate it as water adrenalin solution, so I omitted it in English altogether and by researching found that it was the right thing to do. Many medical terms I could not even find on the internet, such as hematopoetic system or *hematopoetski sustav*, and even my friend who studies medicine was not aware of it. It happened many a time that certain terms had different spelling in Croatian when I researched them, so that was very confusing as well, but I believe this was the case because this article is about thirty years old.

Some of the translation strategies I used in translating this text were modulation, e.g. *da ne dođe do ireparabilnih promjena CNS-a* was translated as „so that irreparable damage to the CNS is avoided.“ I also used inversion in the following example: *Na temelju srčane akcije (puls na a. carotis) postavlja se diferencijalna diagnoza* translated as “Differential diagnosis is established on the basis of the heart rate (carotid artery pulse).”

All in all, this was a very time-consuming and demanding text to translate, but I learned a lot in the process. Like the legal texts, medical texts often have repeated words and phrases so by translating this one article I expanded my vocabulary which I am sure will be useful in future translations.

5. TRANSLATION OF AN ARTICLE FROM A HISTORY AND GEOGRAPHY MAGAZINE: VELIKI TABOR CASTLE

5.1 INTRODUCTION TO THE TEXT

The final text I chose was an article from the Croatian magazine for history and geography on the Veliki Tabor Castle in northern Croatia. I am really interested in history, so this article was perfect because it is intended for a broad readership and it is not very formal, yet it is very in-depth and informative. In the literary style, it describes the castle's long history, gives an overview of all the people who lived in it over the many years and describes the most famous legends that revolve around it. It also touches on how it is used today, naming various manifestations and exhibitions that regularly take place in it, as well as stating all the renovations that took place or that were planned to take place at the time when the article was written.

5.2. TRANSLATION

Veliki Tabor Castle

The renaissance jewel of northern Croatia

“Let the knights enter!” , rang the count Ratkaj’s command as loud as thunder. With the loud sounds of the trumpets, a troop of brave knights marched into the courtyard armed with swords, maces, bows and poisoned arrows. All the court ladies, jesters, jugglers, executioners and priests welcomed the arrival of the heroes with loud cheers. They would compete against each other in a heated skirmish within the massive castle walls. The catapults and cannons that were firing up to a minute ago, have now been silenced for a moment, so that the artillerymen could be a part of the intense skirmish which will, for a short while, take the Veliki Tabor castle back to the time of the late middle ages and renaissance. Luckily, everybody knows that at the end

of the fight there will not be any injured, because the main and only goal of this tournament is fun. Everybody knows it is time for an exciting historical adventure.

The Veliki Tabor Castle and its surroundings host many different cultural and tourist manifestations during the year, but the famous autumnal gathering “Tabor pod Taborom” (Camp under the Tabor) is certainly the event that suits it best. Its reputation has made this event more famous than most medieval and early new age themed festivals, and the atmosphere is really special. Many shows, fight simulations and tournaments are held within its walls, and the musical groups revive the late medieval and renaissance rhythms with their performance.

Around this time of year, stalls of traditional craftsmen spring up around the castle, as do small camps of various knight units. The guests can try their luck in archery or flail throwing on the nearby meadows. The Veliki Tabor Castle welcomes the night surrounded by torches, evoking the image of past times in an even more exciting way. Besides music, folk theatre shows, juggling, fortune telling, trying out military skills (bow and arrow, crossbow, cannon, catapult, sword fighting and fighting with torches, flail throwing), the visitors can have a look around, attempt the craftsmanship of domestic utility objects and taste the old dishes from Zagorje. Numerous local and a few international organisations, which foster the tradition of medieval and renaissance times, participate in the “Tabor pod Taborom” event.

In the exuberant roster of activities, the Tabor film festival is one worth noting. It is the youngest international short film festival in Croatia which strongly supports production and distribution of films on digital media. Anyone who visits the Veliki Tabor Castle, no matter what time of year it is, will find something for themselves. Just like the majority of feudal towns built during the late middle ages and renaissance for temporary or permanent stay of noblemen, bishops or kings, the Veliki Tabor Castle was also built on a hill plateau surrounded by woods and vineyards. It is visible from afar and with its recognisable shape of the outside wall and the towers, it testifies to the history of the construction and its former residents. Due to its numerous

and very valuable features, especially the integrity of the architectural complex, it is included on the list of Croatian cultural monuments of the highest category.

Today, this old town is a must-see cultural and tourist destination in the continental part of Croatia, and its surroundings are an example of quiet country life and still well-preserved nature. On the top of the Veliki Tabor hill, the visitor can see the beautiful horizons of the hilly landscape of Zagorje, Mount Desinić, Mount Kostel and Vinagora, and in the distance towards the south, you can see the mountain Medvednica towards the south and the mountain Ivanščica towards the west and, of course, the idyllic Desinić valley.

The Veliki Tabor Castle is situated in the picturesque north-western part of Hrvatsko zagorje, not far from Desinić. As a parish centre, Desinić is mentioned as early as 1334, and at the end of the 16th century, it was granted the status of a free trade fair market (oppidum). Today it is a small picturesque village in Zagorje located on the regional road which connects the towns of Krapina and Pregrada to the Slovenian border. Stop by the large and interesting tourist map of this part of Hrvatsko zagorje in the centre of Desinić, and visit the parish church of Saint George (renovated in 1901, by architect Josip Vancaš) and the chapel of Saint Ana which was painted by the famous Croatian painter Oton Iveković, later a resident of Veliki Tabor himself.

The construction of the Veliki Tabor castle began in the 16th century, at the beginning of the early modern period. The architects of the Veliki Tabor Castle were the members of the Ratkaj family, who came from the town Ratkha in the northern part of the Kingdom of Hungary. In 1502, the count and Slavonian duke Ivaniš Korvin awarded a spacious estate in the north of Croatia to captain Pavao Ratkaj. He died only a year after that so his brothers Ladislav, the castellan of the royal Višegrad and Benedikt, the abbot of Topusko, built a new family centre on the land that was given to them. In the first construction phase (after 1502), the Veliki Tabor Castle is defined by the central pentagonal installation enclosed with an outside wall characterised by elements typical of the late gothic and early renaissance periods. The function

of this central two-story building called palas was primarily residential. It had a wine cellar in the basement, and the living spaces were on the first and second floor. It had two-part and three-part windows with rectangular stone frames (the so called Czech type of window), and grey and red cuboids were painted on the corners of the façades. The corners between the bay window and the palas wall on the south façades were painted with the same colours, as well as the cornice beneath the roof canopy.

After the great defeat in the battle on the Mohač field in 1526 and the war with the Turks that followed suit, it took several decades to strengthen the land's defence, for it was an important point on the border with Styria with its position near the river Sutla. Soon after, its original centre was expanded by inner and outer defence circle with towers. This is how Veliki Tabor became a renaissance castle. After the victory over Turks at Sisak in 1593, a calmer time arrived to this area during which hilly feudal towns were abandoned for valleys. Because of its advantageous position, spaciousness and easy access, the Ratkaj family did not leave Veliki Tabor, but adapted it to fit their everyday needs.

The time after 1526 was also marked by the second construction phase in which the aforementioned strong defence wall was built around the palas, reinforced with four towers. The construction of another outside defence wall started at the same time, reinforced with a pentagonal bastion tower towards the west. Because the space inside the protected centre was quite cramped, a third floor was added in 1537, which was used as a granary. The granary had a big opening intended for loading the harvest which was later downsized. During those changes, a rectangular brick tile called tavela was preserved, which has the oldest preserved female renaissance portrait in the continental part of Croatia engraved on it. You can see this tile among the archaeological artefacts in the castle's museum. The older parts of the façade remained unchanged in this phase, with the exception of bricking up one window from the gothic period on the second floor and the opening of a renaissance bow window.

During the 17th and 18th century, energetic life still took place in the Veliki Tabor Castle, up until the death of Joseph John Baptist in 1793, the last of the Ratkaj aristocratic family. During that time, members of the Ratkaj family were included in social, cultural and political happenings in the north-western Croatia, which helped them to expand their power, wealth and reputation. One of them was Juraj II Ratkaj (1647-1683), the canon of Zagreb, writer, translator, historian and also the author of the first published Croatian history “Memory of kings and counts of the Kingdom of Dalmatia, Croatia and Slavonija” (Vienna, 1652.) Some members of the Ratkaj family distinguished themselves as missionaries in distant lands- Nikola I Ratkaj (1601-1662) was a missionary in Syria, Tibet, India and Japan, and Ivan III Adam Ratkaj (1647-1683) in Mexico among the Indian tribes of Tarahumara.

As this time was marked by the end of the Turk danger, the Veliki Tabor castle underwent many changes. The former granary on the third floor of the palas was rebuilt and repurposed into a residential area. Big windows were inbuilt on this floor, stone muntins on the windows from the late gothic period were removed on the second and third floor, and the whole façade was painted with dense rows of columns. The original meticulously profiled frame of the main entrance door from the late gothic period was replaced by a simple baroque stone frame. Instead of the wooden bridge which was used to access the palas from the porches, a stone bridge was built.

Even the garden galleries underwent change. The wooden decks from the inside of the defence wall were gradually replaced by brick walls painted with medallions. The south tower was raised by another floor in the mid-18th century, and the chapel of St Peter was also renovated at that time. The wooden tower which even today tells the time in Veliki Tabor was placed above the chapel in the 19th century. Finally, in the 18th and 19th century, the Ratkaj family built their summer residence- the beautiful Miljana castle with a view over the river Sutla.

After the last member of the Ratkaj family had died, there came a time when no one showed great interest in the Veliki Tabor castle and thus no one contributed to its upkeep, so the town was poorly kept and gradually became dilapidated. It first came under the dominion of the Habsburg royal chamber and it was given to count Thugut (1736-1818) who renovated it as a residence. After his death, the royal chamber once more came into possession of Veliki Tabor. The next owners were the Grünewald brothers, merchants from Zagreb. During WWI it was used as a prison.

Wanting to save it from deterioration, the painter Oton Iveković bought the castle in 1919, and lived and worked there until 1938. This distinguished Croatian painter was primarily known for his historical accounts of Croatian history, and he most often painted events from the lives of the noble families of Frankopan and Zrinski. Besides the solemn and victorious moments and tragic scenes from the past, Iveković sometimes used romantic and symbolic scenery for his paintings, like the one of Veronika Desinička, which was inspired by the environment of Veliki Tabor as well as its legends. Due to the town's bad state, Iveković often sought help from the Committee for the preservation of artistic and historical monuments, sometimes even hiring craftsmen himself. However, the high housing and maintenance expenditures forced him to sell the Veliki Tabor castle to the Ban administration for a small sum, which then gave it to nuns from the congregation of the daughters of mercy of the third order of Saint Francis.

The nuns renovated the interior to suit their needs, and after their departure to Vinagora, the town was used very inappropriately (it was used as a meat drying facility for some time and later it was an agricultural cooperative). During that time, construction work which damaged the artistic value of the castle's architecture was being carried out. The pillars on the ground floor of the garden porch were fenced in, a large water reservoir was built in in the front of the courtyard, and the level of the backyard was significantly raised due to earthwork. The inside of the palas also underwent significant changes. The construction included the construction of

a concrete staircase, new barrier walls and the installation of sanitary facilities. The floors and the soffits of ceilings were changed, as well as the window and door woodwork.

After the 1970s, a radio enthusiast and a lover of antiquities, professor Josip Štimac, who was named Zmaj Taborgradski (the dragon of the town of Tabor) and who founded the association for the conservation of the Veliki Tabor castle, resided in the castle. He also owned a small amateur museum and he welcomed and guided visitors until 1993. In the recent years, extensive research on the Veliki Tabor castle has been carried out, and the restoration lead by the Croatian conservation institute has started. The restauration was financed by the Ministry of Culture. In the autumn of 2007, the work on garden galleries was completed and the central and the oldest part of Veliki Tabor, the pentagonal palas, was renovated. A wine cellar was opened on its ground floor, and an exhibition providing basic information on the position and the history of the Veliki Tabor castle, as well as the conservatory research that had been carried out, was displayed on the first floor.

The second floor was furnished with archaeological findings made out of ceramics, metal, wood and glass. A proposal for the palas's presentation is displayed on the third floor as is the whole project of the restoration of the interior and the façade, and in the largest room baroque furniture is displayed. As the research and construction work will be continued this year as well, it is very likely that the complete renaissance defence circle with towers will soon be renovated in the area of the largest north-eastern tower and the north wing of the castle. In that way, the Veliki Tabor castle could reveal its rich and interesting history even more illustratively to its visitors.

Many legends are connected to the Veliki Tabor castle. From the time when the nuns resided in the Tabor, a story about a goose and a secret passage is still remembered. In the middle of the castle's courtyard is a large well which is interesting because of its looks but also because of its depth of 31 meters. One day, a goose fell into that well and miraculously found itself in a

stream near the village Košnički Hum. This confirmed the folk tales which said that Veliki Tabor was connected to nearby places with secret tunnels, but no one today could say if these passages really exist or where they can be found.

One of the most popular and most puzzling stories about Veliki Tabor is the legend of Veronika Desinićka. As it is the case with other old Croatian towns, in Tabor and its surroundings the story hasn't been written down, but was preserved by oral tradition, so it has somewhat changed over the centuries. Today there are a few versions of the legend of Veronika Desinićka. According to the legend, a great love had sprung between the girl Veronika and the young count Friedrich of Celje. He was the son of a powerful nobleman and the count Hermann II of Celje, and she was a country girl. Under the law of those times, their love was forbidden.

However, because of their great love, the pair eloped and organised a wedding in secrecy. The angry count Hermann sent an army after them. When the soldiers found them and brought them before the count, Friedrich was thrown into a dungeon, and Veronika was accused in court of being a witch who enchanted his son to seize the reputation and fortune of the Celje line. Her punishment was dreadful- she was walled in alive within the walls of the Celje town. For a long time it has been said that this terrible ordeal occurred within the walls of Veliki Tabor, right between the central tower and the entrance of the town.

However, even though it is very interesting, this story is not historically accurate or related to Veliki Tabor because it was built almost a century after the time in which the count Celjski lived. The second story talks about Veronika who saved the town during an invasion of the Turks. When they broke down the defence wall and came in front of the town, Veronika scattered hay cut to shreds which turned into hornets that attacked the Turks and drove them off.

Regardless of their accuracy, all these stories enrich the interesting history of the Veliki Tabor castle and they can serve as an additional encouragement to visit this old town. Tabor also attracts visitors with its characteristic location in the green hilly landscape of Zagorje, and due to the fact that it was bestowed to the museum organisation Museums of Croatian zagorje for use in 1993, various exhibitions can be seen in its rooms.

For the biggest part, the history of Veliki Tabor was written by the noble Ratkaj family, but it was also written by numerous known and unknown individuals who have interwoven parts of their lives in it. Massive walls which used to be ready to relentlessly fight off the attacks of enemies now embrace every visitor.

There is no doubt that it feels nice to sometimes find yourself confined within the imaginative worlds and let yourself forget the everyday life. Learning about Veliki Tabor and being in a camp under it, is one of the best pastimes, and visiting Veliki Tabor is an experience which stays in your memory for a long time.

5.3. COMMENTARY AND ANALYSIS

This text was the most enjoyable one to translate because of its topic as I found it very interesting, as well as its style of writing which was almost narrative, even though it gave useful information on the topic. But for a text I thought would not have many difficult terms, I was taken aback by the time spent looking for Croatian equivalents. The most difficulties I had with the medieval architectural terms such as *krovna streha*, *pomolac*, *renesansna bifora* and *kameni šprljci* but fortunately I found a website which provided translations of those terms.

Another issue I faced was translating the names of organisations and events which did not have an official translation in English, so I had to create them to the best of my abilities. However, this was another reason why I enjoyed translating this text because I had this freedom of creating new English terms. For example, the first published Croatian history *Spomen na kraljeve i banove Kraljevstva Dalmacije, Hrvatske i Slavonije* I translated as “Memory of kings and counts of the Kingdom of Dalmatia, Croatia and Slavonija”. The most difficult name for which I could not find an English translation was *Zemaljsko povjerenstvo za očuvanje umjetničkih i historičkih spomenika* which I translated as „Committee for the preservation of artistic and historical monuments”. Another tricky term was the name of the event *Tabor pod Taborom* because it is a play on words and I believed this should be preserved in the translation as well. Ultimately, I opted to keep the original name and give a translation of it in the brackets “Camp under the Tabor”.

I used many translation strategies in the rendering of this text; one of the most used was modulation like in instances such as *u bilo koje doba godine* translated as “no matter what time of year”, *posjetitelju se otvaraju predivni vidici* translated as “the visitor can see beautiful horizons”. I applied the same strategy in the following sentences : *time je Veliki Tabor preobražen u renesansni kaštel* as “this is how Veliki Tabor became a renaissance castle”, and I translated *s oznakama kasne gotike i rane renesanse* as “characterised by elements typical of

the late gothic and early renaissance periods”. Another instance of modulation that I used was changing the active into the passive voice e.g. *Vrijeme nakon 1526. godine obilježila je i druga građevinska faza* as “The time after 1526 was also marked by the second construction phase”.

I also used transposition: I translated *zbog skučenosti prostora* as “because the space inside the protected centre was quite cramped” and *jedino je na drugome katu zatvoren jedan izvorni gotički prozor, a otvorena je renesansna bifora* as “with the exception of bricking up one window from the gothic period on the second floor and the opening of a renaissance bow window”. Another strategy I used was inversion, shown in the following example: *Na njegovu prvotnu kasnogotičku jezgru ubrzo se dograđuju unutarnji i vanjski renesansni obrambeni prsten s kulama*. I translated it as “Soon after, its original centre was expanded by inner and outer defence circle with towers.”

One thing that was very specific to this text was the use of present tense in Croatian to describe the past. It is characteristic of literary texts, and since this article was written in a very poetic manner, the author used this technique a lot. For example, *gradnja Velikog Tabora počinje u 16. st* which I translated as “the construction of the Veliki Tabor began in the 16th century”, then *Pavao umire već sljedeće godine* as “he died only a year after that” and the sentence *Zbog povoljnog položaja, prostranosti i lakog pristupa Ratkajevi ne napuštaju Veliki Tabor, nego ga prilagođavaju ugodnijem svakodnevnom životu* as “Because of its advantageous position, spaciousness and easy access, the Ratkaj family did not leave Veliki Tabor, but adapted it to fit their everyday needs.”

I made a mistake when I was translating the sentence *ročelja su na uglovima bila oslikana sivim i crvenim kvadrima*. I first translated it as “the corners of the façades were painted with grey and red cuboids”, but this would mean that the cuboids were used to paint the walls. Upon realising this mistake, I translated it correctly as “grey and red cuboids were painted on the

corners of the façades”. I found this particularly interesting because it is an easy mistake to overlook, yet it changes the meaning of the sentence dramatically.

Overall, this text was the one that I had less difficulty translating than some others, but it was demanding nonetheless. I quite enjoyed its literary style and being able to create names in English for terms that still did not have their English equivalents.

6. CONCLUSION

I was warned to make sure that choosing translation for my Bachelor's thesis was really what I wanted, because it was going to be a very difficult and timely process. Of course, it was utterly time-consuming and at times difficult, but I do not regret choosing it. It was extremely rewarding- I learned very much and I honed my skills as a translator. This experience was also very humbling, for I had some experience translating on various occasions for different types of people, but through writing this thesis I realised how little I actually know. However, this is actually a really encouraging revelation for me because I am more aware of the need to continually learn and improve.

Having someone continually give me feedback on my work was something I did not have when translating before, and it was so good to have such helpful feedback to direct me in my further work. Through this feedback I have learned so much, not only about translating, but also about editing and learning from my mistakes.

I am very happy that I chose this topic and I am immensely grateful to my supervisor for helping me and guiding me throughout this whole process. It was an amazing experience and one that confirmed my wish to pursue translation as a future career.

7. APPENDICES

7.1. APPENDIX A: CATHERINE DRISCOLL: DJEVOJAŠTVO JE PROSTOR UŽITKA I MOGUĆNOSTI JEDNAKO KOLIKO I MJESTO PRINUDE

Kada sam svojim prijateljima i poznanicima rekla da će se ovogodišnji Vox Feminae festival baviti djevojkama, svi su bili zaintrigirani, no mnogima nije baš bilo sasvim jasno što sam pod tim točno mislila.

Informacija da su djevojke predmet znanstvenog istraživanja nije, naravno, pretjerano iznenađujuća, no mnogima je novost bila da su se još sedamdesetih godina prošlog stoljeća na presjecištu feminističke kritike i kulturalnih studija formirali tzv. djevojački studiji, interdisciplinarno polje akademskog proučavanja djevojaka i njihove kulture. Moj prvi susret s djevojačkim studijima dogodio se također u akademskom kontekstu i dugujem ga Maši Grdešić i njezinom kolegiju posvećenom žanrovima ženske popularne kulture, kao i Lani Pukanić koja se u hrvatskom kontekstu ovom temom najviše bavila.

Ipak, moj interes za djevojaštvo proizlazi ponajprije iz osobnog, iz činjenice da je ono na različite načine obilježilo i formiralo moje stavove, osjećaje i identitet(e). Upravo mi je zato neizmjereno drago da je jedna od najznačajnijih i svakako najzanimljivijih teoretičarki djevojačkih studija, Catherine Driscoll, bila gošća baš Vox Feminae festivala.

S Catherine sam se našla nakon što je festivalski kaos završio i uz kavu i kolače porazgovarala o svemu što me o djevojkama i djevojaštvu zanimalo: kako postajemo i kada prestajemo biti djevojke, kako se to uopće djevojaštvo studira, u kakvom su odnosu feministkinje i djevojke, kada su uopće djevojke feministkinje i kakve veze sa svim skupa ima Beyoncé?

~ 1. STUDIRATI DJEVOJKE ~

NA SAMOM POČETKU, ZANIMA ME KAKO STE SE UOPĆE ZAINTERESIRALI ZA DJEVOJAČKE STUDIJE? LAKO MI JE PRETPOSTAVITI ODAKLE LJUBAV PREMA DJEVOJAČKOJ KULTURI, NO KAKO JE ONA POSTALA VAŠ AKADEMSKI INTERES?

Da, kao i kod većine osoba koje su odrastale kao djevojke, ovo je nešto što me oduvijek zanimalo. Zapravo je sam ovaj interes jedna od ključnih stvari koje određuju djevojaštvo: postavljaš vlastita očekivanja i razmišljaš o tome kakva bi ti djevojka trebala biti, koje društvene konvencije bi trebala poštivati, a koje ne. Ipak, tek sam se tijekom studija, kao što sam rekla predavanju, susrela sa Simone de Beauvoir koja je sama iščitavala različite tekstove, mahom iz područja psihologije, koji su trebali govoriti o djevojkama i problemima s kojima se one nose. Bilo mi je strašno zanimljivo da ti tekstovi zapravo uopće nisu govorili o djevojkama, već su redovito pretpostavljali da su djevojke nedostatna i nepotpuna verzija dječaka, da žele biti dječaci ili barem poput dječaka. Ispostavilo se da je situacija slična i u sociologiji, filozofiji pa čak i u kulturalnoj teoriji; djevojke su se redovito sagledavale u odnosu prema dečkima, a rijetki su se bavili iskustvom djevojaka u *bivanju djevojkama*, odnosno načinom na koji one same sebe razumijevaju kao djevojke.

Znatan dio teorije također je inzistirao na procesu postajanja ženom. Djevojke su funkcionirale kao svojevrsan uvod koji je sam po sebi irelevantan i koji je samo stepenica do nečeg važnog i zanimljivog. Ja jednostavno nisam smatrala da je ovo istinito ili dostatno. Odrasla sam okružena sestrama, tetkama i prijateljicama koje su, kao i ja, imale vlastita, nužno kompleksna iskustva djevojaštva i smatrala sam da se o svemu tome treba još mnogo toga ispričati. Imajte na umu da su ovo bile devedesete, danas je situacija znatno drugačija i sve je veći broj ljudi koji pišu o djevojkama (što je izvrsno i iznimno sam zbog toga sretna), no tada se činilo da postoji velika rupa.

KAKO JE OVO BILO PRIHVAĆENO U AKADEMSKOJ ZAJEDNICI? JESTE LI SE ZA DJEVOJAŠTVO MORALI 'IZBORITI' ILI GA JE VAŠA OKOLINA ODMAH PREPOZNALA BAREM KAO 'LEGITIMNU', AKO VEĆ NE KAO VAŽNU I DOTAD SLABO ISTRAŽENU TEMU ZNANSTVENOG PROUČAVANJA?

Čitavim spletom pitanja koja sam upravo spomenula htjela sam se pozabaviti već u svom diplomskom radu, no akademsko okruženje u kojem sam bila mi doista to nije dozvoljavalo, tj. djevojaštvo nije smatralo dovoljno važnom temom. Pristala sam stoga na kompromis i odlučila se u tom trenutku baviti ženskim likovima u djelima Jamesa Joycea. Kao mlada i neafirmirana znanstvenica našla sam se mnogo puta u sličnoj situaciji. Časopisi su mi znali odbijati radove jer moja tema nije dovoljno bitna, ponekad su to čak bili i feministički časopisi, konferencije nisu htjele u program uvrstiti moja izlaganja iz istog razloga i slično. Najčešće bi mi se spočitavalo što se ne bavim 'stvarnim' setom pitanja i problema i sugeriralo da se uhvatim u koštac s, recimo, obiteljskim nasiljem i/ili nasiljem protiv žena. Kao da djevojaštvo s tim nema nikakve veze! Iskustvo djevojaštva ima ogroman utjecaj na doživljaj, stav pojedinke o seksualnom nasilju, kao i način na koji će ona na isto reagirati, do koje će ga mjere smatrati normalnim ili očekivanim. Ono stoga nipošto nije irelevantno.

Danas se ovo zaista rijetko događa i to ne samo zato što postoji konferencija posvećena isključivo djevojačkim studijima, već i zbog toga što su oni postali dovoljno vidljivi, a time i jedna od mogućih tema feminističkih ili konferencija koje se bave kulturalnim studijima. Zapravo će bilo koji znanstveni skup iz područja društvenih i humanističkih znanosti danas biti mnogo skloniji uvrstiti radove koji tematiziraju djevojaštvo. U Sydneyu se u prosincu ove godine, recimo, održava godišnja konferencija kulturalnih studija na kojoj će biti čak šest panela posvećenih djevojaštvu. Ovo je fantastično, no treba uzeti u obzir da je samo od početka mog bavljenja djevojaštvom prošlo već više od dvadeset godina.

Prije dvadesetak godina je bilo dosta nepopularno baviti se feminističkim temama, dok danas vidim sve više studentica koje proučavaju i pišu znanstvene i seminarske radove ne samo o djevojaštvu, već i šire, primjerice, o načinu na koji se u adolescenciji djetinjstvu formira rodni identitet.

NE MISLITE DA SE ONE SUSREĆU S PREDRASUDAMA?

Možda u manjoj mjeri ili na drugačiji način, ali sigurna sam da - da. Sjećam se, recimo, početka rada na svom doktoratu; moji kolege su bili dosta skeptični kada sam im rekla čime se planiram baviti stoga sam se morala dodatno potruditi, temeljito iščitati Foucaulta ili formirati stav prema Lacanu. Ovo mi nije smetalo, ali jest bio kvalifikacijski test i zaista sam se jedno vrijeme brinula da me nitko neće nikada doživjeti dovoljno ozbiljno. Ipak, paralelno sam se bavila i pisala o mnogim drugim stvarima i mislim da mi je ovo zapravo dosta pomoglo. Da sam se otpočeta bavila samo djevojaštvom, vjerujem da bi moja karijera izgledala drugačije.

Naravno, postojali su mnogi koji se me podupirali i koje je djevojaštvo zanimalo, ljudi koji su unatoč kritikama inzistirali na tome da uvrste moje radove u različite časopise ili zbornike i koji su mi u tom trenutku značili sve na svijetu. U stvari je dovoljno svega par ljudi koji će te podržati.

Doduše, lako mi je sada govoriti. *[smijeh]* Kako god bilo, sigurna sam da takozvani *teorijski dečkikojima* se morate dokazivati postoje posvuda. I uopće ne vole slušati o feminizmu. Barem u većini slučajeva. *[smijeh]*

NA TOM TRAGU, MENI SE POSEBNO SVIDJELO ONO ŠTO STE NAPISALI U SAMOM UVODU U KNJIGU *GIRLS: FEMININE ADOLESCENCE IN POPULAR CULTURE & CULTURAL THEORY*, IDEJA DA DJEVOJAŠTVO U STVARI NIJE ZAVRŠEN PROCES, DA JE GRANICA 'ODRASLOSTI' NEJASNA I DA OSTAJEMO ITEKAKO POVEZANE NE SAMO S TERMINOM *CURA/DJEVOJKA*, VEĆ I S

NAJRAZLIČITIJI FENOMENIMA, TIPOVIMA PONAŠANJA I ISKUSTVIMA REZERVIRANIMA 'ZA DJEVOJKE'.

Da, ako je ono što bi se trebalo dogoditi na prijelazu iz djevojaštva u odraslost svojevrsna smjena ili fiksiranje interesa i užitaka, ja zaista ne želim dio te priče. Djevojaštvo je za mene, u svakoj fazi mog života bilo (i još uvijek jest!) važno na različite načine. Mislim da za većinu žena/djevojaka ono označava i svojevrsnu otvorenost prema mogućnostima, ideju da su stvari promjenjive i da u sljedećem trenutku možeš biti neka sasvim nova osoba.

Što sam starija, sve više o ovome razmišljam. Nedavno sam na vjenčanju jedne od svojih sestara s njima razgovarala i složile smo se da za nas nije najstrašnija stvar kod starosti smrt, bolest ili godine kao takve, već ideja da će postati nemoguće preinačiti naše stvarnosti ili barem nekako promijeniti smjer. Ovo je nešto možda najljepše što djevojka predstavlja i mislim da je upravo ovo u tolikoj mjeri kroz povijest fasciniralo filozofe i teoretičare. Slika promjenjivosti i potencijalne transformacije, ono *postajuće* u Deleuzeovom smislu.

~2. DJEVOJKE I INSTITUCIJE ~

LANA VAS JE NA PREDAVANJU VEĆ PITALA O MEĐUNARODNOM UDRUŽENJU DJEVOJAČKIH STUDIJA (INTERNATIONAL GIRLS STUDIES ASSOCIATION), NO BISTE LI NAM UKRATKO PONOVI O ČEMU SE RADI? OVE JE GODINE, SPOMENULI STE, ODRŽANA I NJEGOVA INAUGURALNA KONFERENCIJA. JE LI OVO KORAK KA INSTITUCIONALIZACIJI DJEVOJAČKIH STUDIJA? JE LI TO UOPĆE NEŠTO ČEMU SMATRATE DA VRIJEDI TEŽITI?

Istaknula bih par stvari. S jedne strane da, ako postoji institucionalizirana disciplina koja je vidljiva, možeš, recimo, jednostavno pretražiti i pronaći sveučilišta na kojima postoje kolegiji iz područja djevojačkih studija i pronaći zajednicu koja dijeli tvoj znanstveni interes, od koje

možeš učiti i s kojom možeš zajednički razvijati znanje, što je jako važno. I da, IGSA zaista može pridonijeti, dati svemu skupa kakav-takav institucionalan okvir. Ipak, unutar samog udruženja nismo zasad stvari ovako postavile, ponajprije jer smo se fokusirale na mogućnost razmjene znanja i razgovora među samima sobom.

Na spomenutoj smo se konferenciji sastale i razgovarale o tome možemo li i želimo li biti formalno udruženje koje podrazumijeva članarine, izbor predstavnica i sl. Bilo je argumenata i za i protiv, ja sam osobno bila na pola puta. S jedne strane smatram da je ideja članarine isključujuća jer će se sigurno naći osobe koje ju neće moći priuštiti, a s druge strane bi se novac sakupljen od članarina mogao iskoristi za neki zajednički projekt, buduću konferenciju ili publikaciju. Još zapravo o svemu skupa pregovaramo, no svjesne smo da je nužno da razmišljamo o povećanju vidljivost i među osobama koje se žele, ali se dosad nisu imale priliku baviti djevojačkim studijima. Zasad smo izradile novu web stranicu koja bi trebala funkcionirati kao nekakva baza podataka, a planiramo dodati i profile znanstvenica na kojima će se moći pročitati njihovi radovi.

KAKVA JE U TOM SLUČAJU SITUACIJA S AUTORSKIM PRAVIMA? ZNAM DA JE VELIK BROJ VAŠIH TEKSTOVA I TEKSTOVA NEKIH VAŠIH KOLEGICA DOSTUPAN NA VAŠIM ACADEMIA.EDU PROFILIMA, MEĐUTIM, ČINI MI SE DA OVO OVISI ČISTO O VAŠOJ DOBROJ VOLJI?

Uh, ovo je sve skupa iznimno problematično. Tehnički je u većini slučajeva ilegalno to što su moji tekstovi online, ali ja sam ih sama napisala. Ako će se već netko zbog njihove dostupnosti naći u neprilici, mislim da je najbolje da sam to ja sama. Situacija je još složenija kada su u pitanju prijevodi, desilo se, primjerice, da je skupina mladih znanstvenica iz Brazila htjela prevesti moju prvu knjigu, a izdavač je za prava tražio jednostavno prevelik iznos. Moja prva pomisao bila je: „Ali ja sam ta koja je knjigu napisala i meni njihov novac ne treba.“ Svjesna sam, naravno, da izdavanje knjige košta, ali sam isto tako protiv tržišne logike prema kojoj

veliki izdavači zarađuju jako puno novaca na račun autora_ica. Smatram da znanstveni rad postoji da bi se dijelio i diskutirao.

U RAZGOVORU NAKON PREDAVANJA SE ISTO TAKO POTEGNULO PITANJE ANGLOCENTRIČNOSTI DJEVOJAČKIH STUDIJA. IMATE LI NA UMU NEKE TAKTIKE KOJIMA BI SE OVAJ PROBLEM MOGAO ADRESIRATI? GDJE I KOLIKO ČESTO STE UOPĆE NAMJERAVALE ORGANIZIRATI KONFERENCIJE?

Idealno bi bilo svakih par godina, sigurno je da se konferencija neće održavati svake godine jer ovisi o volonterskom angažmanu članica i tom je smislu organizacija jednostavno previše zahtjevna. Uostalom, ne želimo da članstvo u IGSA-i postane opterećujuće niti nam je ideja eksploatirati volonterski rad članica. Svakako je mislimo seliti, a to pak ovisi o raspoloživosti financijskih sredstava. Što se tiče anglocentričnosti, plan nam je strukturirati se tako da imamo predstavnice iz različitih dijelova svijeta.

Time, međutim, nismo riješile problem jezika. Svima nam je zajednički jezik engleski, iako mnogim članicama on nije materinji i vjerujem da im je, premda samo ponekad, ovime otežano sudjelovanje. Pokušala sam jednom, kada sam držala predavanje u Francuskoj, sastaviti barem Power Point prezentaciju na francuskom i bila sam sva ponosna na to kako sam uviđajna. Ispostavilo se da je moja prezentacija bila urnebesna. *[smijeh]*

MISLITE LI DA BI POTENCIJALNO BILO KORISNO „OTVORITI“ DJEVOJAČKE STUDIJE ŠIROJ PUBLICI, TJ. MISLITE LI DA BI SE ODREĐENI PROBLEMI MOGLI JEDNAKO ADEKVATNO ADRESIRATI I IZVAN AKADEMSKOG KONTEKSTA, PRIMJERICE, NA JEDNOM FEMINISTIČKOM FESTIVALU?

U principu su mi tzv. javna predavanja izrazito teška; naučiš pisati i govoriti na određen način i onda se nađeš u situaciji u kojoj ti za određene ideje i pojmove - nedostaju riječi. Stresna su i

izazovna, ali mislim da trud nije uzaludan. Pogotovo kada se radi o djevojačkim studijima. Djevojaštvo nipošto nije skup ideja i iskustava rezerviranih za nekakva uzvišena intelektualna promišljanja, zar ne? Radi se najčešće o običnim, svakodnevnim pitanjima. Tko god se njima odlučiti baviti u akademskom kontekstu mora istovremeno biti sposoban voditi razgovor s najrazličitijim osobama kojih se ovo tiče.

Ja osobno kulturalne studije, feminističke kulturalne studije da budem preciznija, doživljam kao svoj 'intelektualni dom' i smatram da je njihova politička odgovornost da govore o svakodnevnim iskustvima ljudi, kao i da se obraćaju ljudima o kojima govore. Naravno da ovo ponekad ne ide glatko. Ja sam se znala našaliti na svoj račun i reći da nisam na kraju publici rekla niti jednu stvar koju je ona htjela čuti, ali to, čak i da jest istina, jednostavno nije prihvatljiv ili dovoljno dobar razlog da se unaprijed odustane. Možda filozofi, psiholozi pa čak i sociolozi osjećaju manju odgovornost, govorim ovdje prvenstveno iz vlastitog iskustva.

~3. DJEVOJKE I FEMINISTKINJE~

U DRUGOM DIJELU SVOG PREDAVANJA OSVRNULI STE SE NA KOMPLEKSNOST ODNOSA POSTFEMINIZMA I DJEVOJAŠTVA, TJ. NA ČINJENICU DA SU BROJNE KRITIČARKE ZA DEPOLITIZACIJU FEMINIZMA PROZVALE UPRAVO DJEVOJKE.

Da, u devedesetima, a posebno u dvijetisućitima postalo je vrlo uobičajeno uzimati djevojaštvo i djevojačku kulturu kao primjer koji bi trebao pokazati da su djevojke 'podbacile' kao feministkinje, tj. da su njihovi kulturni interesi komodificirani do te mjere da one ne mogu više ostvariti feministički potencijal koji je nekad postojao. Dakle, riječ je o retorici lažnih izbora. Recimo da neka djevojka strašno voli neki bend, neki specifičan način odijevanja ili pak sa svojim prijateljicama najčešće razgovara o nekoj određenoj temi. Njezina percepcija da se radi o njezinim autentičnim izborima u potpunosti je kriva; ona je, prema nekim teoretičarkama,

suptilno uvježbana da odabire, želi i voli određene stvari zahvaljujući snažnoj sponi patrijarhata i komercijalne kulture koja ju okružuje.

Ovo je teško osporiti, NARAVNO da živimo u svijetu u kojem patrijarhat i komercijalna kultura dolaze u paketu i utječu na naše izbore. Problem je što utječu na sve, ne samo na djevojke. Izuzeti djevojke u ovom slučaju jednostavno znači ponoviti dobre stare dobne i rodne stereotipe. Da ne govorim da ispada da se s godinama oslobađamo od patrijarhata i konzumerizma. Možda samo ja nisam primijetila sve te silne oslobođene starice oko sebe.

Također, čini mi se da je jako bitno osvijestiti da, iako ovise o različitim silnicama i koliko god minimalni bili, zaista jest riječ o izborima. Feministički je pokušati ih razumjeti, a ne ih jednostavno otpisati kao pogrešne.

U širem kontekstu, sve ovo postaje dijelom narativa koji počiva na ideji da se unatoč feminističkim naporima zapravo ništa nije pretjerano promijenilo. Naravno da je situacija posvuda jako daleko od idealne, ali jest bolja u odnosu na onu od prije dvadeset ili pedeset godina. Čak se i nasilni seksisti i idioti poput Donalda Trumpa moraju praviti da to nisu i ne mogu baš javno vrijeđati, patronizirati ili napadati koga god žele. Ili se barem moraju pretvarati da to ne čine. I ovo je neki napredak. Isto tako, mislim da ne postoji australska obitelj koja smatra da se djevojke ne bi trebale školovati ili da bi trebale čitavu svoju egzistenciju posvetiti obitelji, ovo zaista više nije uvriježen način razmišljanja. I mislim da to trebamo priznati i stati uz uspjehe feministkinja prije nas. Uostalom, ispadamo totalno blesave ako se pravimo kao da se ništa oko nas nije desilo.

NIZ PITANJA KOJA STE OVDJE OTVORILI DOSTA PODSJEĆA NA ARGUMENTACIJU KOJU ANGELA MCROBBIE IZNOSI U SVOJOJ KNJIZI *THE AFTERMATH OF FEMINISM*. JESTE LI NJU IMALI NA UMU?

Angela je jako utjecala na moj rad smatram je prijateljicom i mentoricom. Ipak, iako je neizmjerljivo poštujem kao znanstvenicu i feministkinju, ne slažemo se ni oko konceptualnog okvira postfeminizma niti oko korisnosti razgovora o djevojačkim interesima. Iako je ona sama prva otvorila ovo pitanje i iako je nesumnjivo ključna figura, štoviše, začetnica djevojačkih studija, u spomenutoj se knjizi osvrće na svoj dotadašnji rad i konstatira da je u mnogim stvarima pogriješila.

Dugo sam razmišljala pa čak i s njom samom razgovarala, međutim, ja jednostavno ne vidim ovo kao produktivan način razmišljanja. Držim da naše kolektivno razumijevanje djevojaka i djevojaštva mora dolaziti iz pozicije koja je prije svega utemeljena na suosjećanju i volji za razumijevanjem razloga iz kojih su određene prakse djevojkama privlačne, kao i načina na koji iz njih izvode validaciju samih sebe.

Važno je da se uloga feministkinja ne svodi na preskripciju valjanih stavova i ponašanja. Zanimljivo, Angela je na mailing listi IGSA-e i s vremena na vrijeme se uključila u raspravu i napiše nešto poput: „Ovo je super, jako mi se sviđa što ste napravile.“ Ovo naravno znači da joj se ostatak vjerojatno ne sviđa. *[smijeh]*

7.2. APPENDIX B: PRAVILNIK O OSNOVNOŠKOLSKOM ODGOJU I OBRAZOVANJU UČENIKA S TEŠKOĆAMA U RAZVOJU

MINISTARSTVO PROSVJETE I KULTURE

Temeljem članka 60. stavka 2. i članka 61. stavka 2. Zakona o osnovnom školstvu ("Narodne novine", broj 59/1990) ministar prosvjete i kulture donio je

PRAVILNIK

o osnovnoškolskom odgoju i obrazovanju učenika s teškoćama u razvoju

Članak 1.

Ovim pravilnikom uređuju se oblici integracije učenika s teškoćama u razvoju u osnovne škole, kriteriji prema kojima općinski organ uprave nadležan za poslove školstva odnosno organ uprave nadležan za poslove školstva grada Zagreba utvrđuje škole, uvjete i način osnivanja odgojno-obrazovnih grupa i razrednih odjela u kojima su integrirani učenici s teškoćama u razvoju i školovanje učenja s teškoćama u razvoju u posebnim školama, organizacijama socijalne skrbi ili drugim organizacijama.

Orijentacijska lista vrsta i stupnjeva teškoća u razvoju sastavni je dio pravilnika (Prilog 1.).

I. ŠKOLOVANJE UČENIKA S TEŠKOĆAMA U RAZVOJU U REDOVNOJ ŠKOLI

Članak 2.

Osnovno školovanje učenika s lakšim teškoćama u razvoju provodi se u osnovnoj školi prema organizacijskim oblicima koji osiguravaju njihovu potpunu ili djelomičnu integraciju.

Članak 3.

Općinski organ uprave nadležan za poslove školstva odnosno organ uprave nadležan za poslove školstva grada Zagreba utvrdit će osnovne škole u kojima će se realizirati oblici integracije iz članka 2. ovoga pravilnika.

Kriteriji prema kojima će se utvrditi škole iz stavka 1. ovoga članka sadržani su u republičkom pedagoškom standardu iz članka 10. Zakona o osnovnom školstvu.

Članak 4.

Potpuna odgojno-obrazovna integracija ostvaruje se uljučivanjem učenika s lakšim teškoćama u razvoju u razredni odjel osnovne škole, u pravilu od I. do IV. razreda.

U razredni odjel mogu se uključiti do tri učenika s teškoćama u razvoju, a takav odjel ne može imati sveukupno više od 25 učenika.

Učenik s teškoćama u razvoju iz stavka 1. ovoga članka svladava redovne ili prilagodene nastavne programe individualiziranim postupcima i posebnom dodatnom pomoći defektologa odgovarajuće specijalnosti.

Članak 5.

Prilagođeni program iz članka 4. ovog pravilnika je program primjeren osnovnim karakteristikama teškoće u djeteta, a u pravilu pretpostavlja smanjivanje intenziteta i ekstenziteta pri izboru nastavnih sadržaja obogaćenih specifičnim metodama, sredstvima i pomagalicama.

Prilagođeni program izrađuje učitelj u suradnji s defektologom odgovarajuće specijalnosti. Posebna dodatna pomoć iz članka 4. ovoga pravilnika ostvaruje se u posebno opremljenom prostoru u školi, s defektologom odgovarajuće specijalnosti i trajnim ili povremenim uključivanjem u rehabilitacijske programe specijaliziranih organizacija.

Članak 6.

Za učenike sa senzoričkim i motoričkim oštećenjima (vida i sluha; tjelesna oštećenja sa cerebralnom paralizom) koji su integrirani na način iz članka 4. ovoga pravilnika, organizira se produženi stručni postupak ovisno o stupnju oštećenja u djeteta.

Produženi stručni postupak organizira se u posebnim odgojno-obrazovnim grupama nakon redovne nastave, a ostvaruju ga defektolozi odgovarajuće specijalnosti. Broj učenika s teškoćama u razvoju u produženom stručnom postupku može biti od 6 do 10. Program produženog stručnog postupka sastavni je dio prilagođenog programa i posebnog programa prema vrsti i stupnju teškoća u razvoju. Te programe donosi Ministarstvo prosvjete i kulture.

Članak 7.

Za učenike na stupnju lake mentalne retardacije organizira se i djelomična integracija u posebnim odgojno-obrazovnim grupama. U posebnoj odgojno-obrazovnoj grupi učenici iz stavka 1. ovoga članka svladavaju dijelove nastavnog programa, a preostali program u matičnom razrednom odjelu. Dijelove nastavnog programa koje učenici iz stavka 1. ovoga

članka ne mogu svladati, svladavaju prema posebnom nastavnom planu i programu za učenike s lakom mentalnom retardacijom, a preostali program u matičnom razrednom odjelu uz maksimalnu individualizaciju.

Članak 8.

Rad u odgojno-obrazovnim grupama iz članka 7. ovoga pravilnika realizira se u specijaliziranoj učionici s primjerenom opremom prema republičkom pedagoškom standardu. Programe u posebnoj odgojno-obrazovnoj grupi iz članka 7. ovoga pravilnika ostvaruju defektolozi odgovarajuće specijalnosti, a dijelove programa u matičnom razrednom odjelu učitelji.

Rehabilitacijske programe koji su sastavni dio posebnog nastavnog plana i programa za učenike s lakom mentalnom retardacijom iz članka 7. ovoga pravilnika ostvaruju defektolozi odgovarajuće specijalnosti u školi, posebnoj organizaciji odgoja i obrazovanja ili organizaciji socijalne skrbi.

Članak 9.

Rad defektologa u posebnoj odgojno-obrazovnoj grupi ostvaruje se :

1. kao rad sa stalnom grupom u specijaliziranoj učionici od 6 do 15 školskih sati do 3 dana tjedno;

2. kao rad s promjenljivom grupom tako što se u specijaliziranoj učionici prema utvrđenom rasporedu svakog dana preuzima učenike iz matičnih razrednih odjela.

Posebnu odgojno-obrazovnu grupu u pravilu, čine učenici podjednake obrazovne razine, a broj učenika u grupi može biti od 5 do 10.

U posebne odgojno-obrazovne grupe iz članka 7. ovoga pravilnika uključuju se, u pravilu, učenici s teškoćama u razvoju od V. do VIII. razreda temeljem odluke učiteljskog vijeća.

Članak 10.

Za učenike s organski uvjetovanim poremećajima u ponašanju može se zavisno od stupnja teškoće organizirati osnovno školovanje u posebnim razrednim odjelima pri osnovnoj školi.

U posebnim razrednim odjelima iz stavka 1. ovoga članka učenici svladavaju posebni program za učenike s organski uvjetovanim poremećajima u ponašanju, a ostvaruju ga defektolozi odgovarajuće specijalnosti.

Broj učenika u posebnom razrednom odjelu iz stavka 1. ovoga članka može biti od 5 do 10. U redovnu osnovnu školu može se uključiti do 8% učenika s organski uvjetovanim poremećajima u ponašanju u odnosu na ukupan broj učenika škole.

Članak 11.

Učenici s teškoćama u razvoju uključuju se u jedan od integracijskih oblika iz članka 4, 6, 7. i 10. ovoga pravilnika na temelju rješenja općinskog organa uprave nadležnog za poslove školstva, odnosno organa uprave nadležnog za poslove školstva grada Zagreba, prema Pravilniku o upisu djece u osnovnu školu ("Narodne novine", broj 13/1991.)

Općinski organ uprave nadležan za poslove školstva, odnosno organ uprave nadležan za poslove školstva grada Zagreba, utvrdit će osnovne škole ili obvezati posebne organizacije na svom području koje će provoditi produženi stručni postupak iz članka 6. stavka 1. i škole u kojima će se ostvarivati integracijski oblici iz članka 7. i 10. ovoga pravilnika.

II. ŠKOLOVANJE UČENIKA S VEĆIM TEŠKOĆAMA U RAZVOJU U POSEBNIM ORGANIZACIJAMA

Članak 12.

Za učenike s većim teškoćama u razvoju osnovno školovanje ostvaruje se u posebnim organizacijama odgoja i obrazovanja, a može se obavljati i u drugim organizacijama (zdravstva; socijalne skrbi i pravosuđa).

Učenici s većim teškoćama u razvoju su:

- učenici na stupnju lake mentalne retardacije s utjecajnim teškoćama u razvoju,
- učenici na stupnju umjerene i teže mentalne retardacije,
- učenici s oštećenjima vida i utjecajnim teškoćama u razvoju,
- učenici s oštećenjima sluha i utjecajnim teškoćama u razvoju,
- učenici s tjelesnom invalidnošću i utjecajnim teškoćama u razvoju,

- učenici s organski uvjetovanim poremećajima u ponašanju i utjecajnim teškoćama u razvoju,
- autistični učenici s utjecajnim teškoćama u razvoju.

Utjecajne teškoće iz stavka 2. ovoga članka su teškoće koje bitno smanjuju sposobnost djeteta za svladavanje odgojno-obrazovnog programa redovne osnovne škole.

U posebne odgojno-obrazovne organizacije uključuju se učenici s većim teškoćama u razvoju iz stavka 2. ovoga članka.

Članak 13.

U posebnim odgojno-obrazovnim organizacijama iz članka 12. ovoga pravilnika ostvaruje se odgojno-obrazovni i rehabilitacijski rad prema posebnim planovima i programima primjerenim potrebama i mogućnostima učenika s većim teškoćama u razvoju u skladu s republičkim pedagoškim standardom.

Posebni plan i program može biti modificirani redovni plan i program ili posebno strukturirani program ovisno o stupnju teškoća u razvoju, kojeg je sastavni dio program produženog stručnog postupka.

Planove i programe iz stavka 1. ovoga članka donosi Ministarstvo prosvjete i kulture, a ostvaruju ga defektolozi odgovarajuće specijalnosti. U posebnim odgojno-obrazovnim organizacijama timski se rješavaju odgojno-obrazovne, zdravstvene, socijalne i druge potrebe učenika s većim teškoćama u razvoju. Tim čine liječnik i defektolog odgovarajuće specijalnosti, psiholog, fizioterapeut i socijalni radnik.

Članak 14.

U razrednom odjelu ili grupi broj učenika s većim teškoćama u razvoju, ovisno o vrsti i stupnju, može biti:

- a) za učenike na stupnju lake mentalne retardacije s utjecajnim teškoćama u razvoju od 5 do 9
- b) za učenike na stupnju umjerene i teže mentalne retardacije od 3 do 7
- c) za učenike s oštećenjima vida i utjecajnim teškoćama u razvoju od 5 do 8
- d) za učenike s oštećenjima sluha i utjecajnim teškoćama u razvoju od 5 do 8
- e) za učenike s tjelesnom invalidnošću i utjecajnim teškoćama u razvoju od 5 do 8
- f) za učenike s organski uvjetovanim poremećajima u ponašanju i utjecajnim teškoćama u

razvoju od 5 do 10

g) za autistične učenike s utjecajnim teškoćama u razvoju do 3.

Članak 15.

Za učenike s većim teškoćama u razvoju školovanje u posebnim odgojno-obrazovnim organizacijama može trajati do 21. godine života.

Učenici iz stavka 1. ovoga članka tijekom osnovnog školovanja mogu se istodobno i radno osposobljavati.

Članak 16.

Učenici s većim teškoćama u razvoju uključuju se u posebne organizacije odgoja i obrazovanja temeljem rješenja općinskog organa uprave nadležnog za poslove školstva, odnosno organa uprave nadležnog za poslove školstva grada Zagreba, prema Pravilniku o upisu djece u osnovnu školu ("Narodne novine", broj 13/1991.)

Članak 17.

Na dan stupanja na snagu ovoga pravilnika prestaje važiti Uputstvo o načinu uključivanja djece s većim teškoćama u psihičkom razvoju u posebne organizacije odgoja i obrazovanja ("Narodne novine", broj 9/1981.)

Članak 18.

Ovaj pravilnik stupa na snagu osmog dana nakon objave u Narodnim novinama.

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Ministar prosvjete i kulture

7.3. APPENDIX C: NEPOŽELJNA DJELOVANJA LIJEKOVA KOJI SE KORISTE U STOMATOLOŠKOJ PRAKSI

NEPOŽELJNA DJELOVANJA LIJEKOVA KOJI SE KORISTE U STOMATOLOŠKOJ PRAKSI (I)

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Sažetak

Svaki lijek uz svoje poželjno terapijsko djelovanje može razviti i nepoželjno štetno djelovanje. Nepoželjna djelovanja lijeka mogu biti različita, od blagih koja nazivamo popratnim pojavama, do onih koja mogu ugroziti život pacijenta. Nepoželjna djelovanja lijekova možemo podijeliti na a) toksična (lokalna ili sistemna) koja su u stomatološkoj praksi najčešća na antiseptike i lokalne anestetike, b) alergijske reakcije, koje se mogu javiti na svaki lijek i ne ovise o primijenjenoj dozi, c) idiosinkraziju, genetski determiniranu abnormalnu reakciju na lijek i d) interferenciju s obrambenim snagama organizma.

Ključne riječi: lijekovi, toksična djelovanja, alergija

Svaki lijek uz svoj povoljni terapijski učinak može razviti i nepoželjna djelovanja ili nuspojave. Mogu se manifestirati na različitim dijelovima tijela i različitim organima. Ta djelovanja mogu biti bezopasna i tad ih se obično naziva popratnim pojavama. Ponekad su one veoma opasne i mogu ugroziti život pacijenta, Neka se javljaju čim organizam dođe u kontakt s lijekom, a neka nakon duljeg uzimanja lijeka. Nuspojave mogu biti i samo jače izraženi očekivani terapijski učinak (hemoragije pri korištenju antikoagulansa), koji se može izbjeći smanjenjem doze. Neki nepoželjni učinci lijekova su neizbježan dio farmakološkog djelovanja terapijskih doza (npr. somnolencija pri korištenju fenobarbitona u liječenju epilepsije). Učestalost nepoželjnih djelovanja lijekova jako varira, jer na njih može utjecati niz faktora; od onih koji su vezani za ličnost pacijenta (dob, spol, genetske karakteristike, prisustnost drugih bolesti), do onih na koje utječe sam lijek (njegova svojstva, izbor, upotreba, interakcije) (1). Stomatolog bi

trebao o svakom nepoželjnom djelovanju lijeka kojeg je primjenio informirati centar za lijekove SRH (2).

Popratna djelovanja lijekova se mogu podijeliti na: toksične reakcije, idiosinkraziju i interferenciju s obrambenim snagama organizma (3).

TOKSIČNE REAKCIJE

Toksične reakcije lijekova mogu biti lokalne ili sistemne. Lokalne toksične reakcije se u stomatološkoj praksi najčešće javljaju pri korištenju antiseptika i ostalih lijekova koji se stavljaju u zub. Ako antiseptik u koncentraciji namijenjenoj koronarnoj, endodontskoj ili intraradikularnoj primjeni dođe u kontakt sa sluznicom usne šupljine, on će iritirati ili dovesti do boli i nekroze. Antiseptici namijenjeni sluznici usne šupljine mogu pri dugotrajnoj primjeni izazvati krvarenja gingive (klorhexidin, kloramin) ili obojiti zube (4). Sistemne toksične reakcije lijekova koje koristi stomatolog su najčešće na lokalne anestetike (5). Kod lokalnih anestetika toksične reakcije čine više od 90% reakcija na lokalne anestetike (6), a javljaju se kao posljedica intravaskularne primjene lokalnog anestetika (7). Nikada nije naodmet ponoviti potrebu aspiracije u injekcijsku štrcaljku kod svake injekcije lokalnog anestetika, izbjegavati primjene u upaljeno područje i upozoravanje pacijenta da ispljune ostatak otopine iz ustiju. Toksične reakcije kod primjene lokalnih anestetika mogu se manifestirati na srcu i CNS-u.

Utjecaj lokalnog anestetika na srce

Budući da lokalni anestetik djeluje na provodni sistem srca jednako kao i na živce dolazi do redukcije brzine provođenja impulsa, blokade provodnog sistema i do totalnog A-V bloka. Posljedica je da zataji cirkulacija. Disanje može biti održano izvjesno vrijeme. Zbog hipodoksije pacijent je cianotičan, a koža i sluznice sivo blijedi. Anoksija CNS-a može dovesti do konvulzija, sličnih onima kod ekscitacije CNS-a, Na temelju srčane akcije (puls na a. carotis) postavlja se diferencijalna diagnoza. Terapiju adrenalinom treba provesti u roku od 4 minute, da ne dođe do ireparabilnih promjena CNS-a.

Doza: 0,3— 0,5 ml 1‰ vodene otopine adrenalina intramuskularno, u teškim slučajevima intravenski.

Utjecaj lokalnog anestetika na CNS

Kod nekih pacijenata i male količine resorbiranog lokalnog anestetika mogu izazvati reakciju CNS-a, koju možemo podijeliti u dvije faze:

— faza stimulacije (nemir, anoksija, konvulzije)

— faza depresije (suženje ili gubitak svijesti, pad tlaka, bradikarija ili kompenzatorna tahikardija, disanje usporeno i plitko)

Često je faza stimulacije vrlo kratka, a dominira faza depresije. Ako stadij stimulacije traje dulje, uz konvulzije, treba primijeniti diazepam

(Apaurin) i v. Doza: 10 — 50 mg intravenski

Kad prevlada faza depresije terapiju treba primijeniti veoma brzo, da se izbjegnu posljedice hipoksije CNS-a. Ona se sastoji u primjeni kisika i kontroli respiracije.

ALERGIJSKE REAKCIJE

Alergijske reakcije se mogu javiti kod gotovo svakog lijeka. U stomatološkoj ordinaciji alergija se može javiti na lokalne anestetike, antiseptike kojima se tretira sluznica ili se stavljaju u zub, spojeve fluora, koji se koriste u prevenciji karijesa, antibiotike, materijale za ispunu zuba i za izradu protetskih nadomjestaka. Alergijske reakcije ne ovise o dozi i ne može ih se predvidjeti. Katkada mogu biti vrlo burne i ugroziti život pacijenta. Da bi se razvila alergijska reakcija, lijek treba biti metalboliziran u reaktivni metabolit haptenu, koji se veže za tvar velike molekularne težine u organizmu, kao što su proteini i tako formira antigen, koji potiče sintezu specifičnih antitijela. Pri slijedećem kontaktu organizma s istim ili kemijski sličnim lijekom, dolazi do reakcije antigen-antitijelo koja pokreće niz biokemijskih procesa, pri kojima se oslobađaju mediator i alergije: histamin, SRS (sporo reagirajuće supstance alergija), serotonin i bradikinin. Prema mehanizmu imunološkog odgovora, brzini javljanja i simptomima alergijske reakcije možemo podijeliti u četiri skupine (8):

Tip I— anafilaktički. Izaziva vasodilataciju, edem i upalu već nakon nekoliko minuta do unutar 1 do 2 sata. Simptomi mogu biti gastrointestinalni, kožni, respiratorni ili vaskularni.

Tip II — citolitički ili autoimuni. Ciljni organ je hemopoetski sustav. Simptomi mogu biti: hemolitička anemija (penicilin), trombocitopenična purpura (kinidin), granulocitopenija (sulfonamid), te lupus eritematosus (hidralaz in ili prokainamid).

Tip III — Arthusov oblik. Nastaje kao posljedica deponiranja kompleksa antigen — antitijelo s fiksiranim komplementom u endotelu krvnih žila. Javlja se u obliku serumske bolesti, glomerulonefritisa ili vaskulitisa. Mogu ga izazvati penicilini, sulfonamidi, jodidi, antikonvulzivi i dr.

Tip IV — kasna reakcija. Nastaje vezivanjem senzibiliziranih T limfocita i makrofaga s antigenom, što uzrokuje upalu, (npr. kontaktni dermatitis). Za stomatologa je najvažnije da zna prepoznati ranu reakciju tipa I, koja može biti i veoma opasna. Ostale reakcije razvijaju se mnogo sporije, ostavljaju vremena za liječenje i nisu područje terapijskog djelovanja. Važno je evidentirati u anamnezi njihovo eventualno ranije pojavljivanje. Rana reakcija se može razviti unutar nekoliko sekundi do nekoliko minuta od primjene lijeka (i može zahvatiti pojedine organske sustave ili više njih u kombinaciji. Najčešće se manifestira na koži (eritem, generalizirana urtikarija) i respiratornim organima (rinitis, bronhospazam i/ili angioedema grkljana) uz hipotenziju sve do šoka uslijed vaskularnog kolapsa. Težina kliničke slike je vrlo varijabilna, od posve blage do smrtonosne.

Brza primjena adekvatnih lijekova osnovni je preduvjet uspješnog liječenja takove reakcije. Terapiju treba primijeniti i to odmah. Dovoljan razlog za terapijsku intervenciju je i sama sumnja na anafilaktičku reakciju, jer je manja greška intervenirati u slučaju gdje nema anafilaksije, nego ne primijeniti ili odugovlačiti s terapijom kod prave reakcije. Zbog toga je neophodno da stomatolog ima uvijek pri ruci »antišok komplet« s potrebnim lijekovima da bi izbjegao paniku, Improvizaciju i gubitak vremena.

Terapija anafilaktične reakcije:

Najvažniji i najefikasniji lijek je adrenalin. Treba ga primijeniti odmah, bez obzira na težinu kliničke slike (i kod blagih reakcija kao što su svrbež kože, rinitis, urtikarija). Adrenalin djeluje na α i β adrenergične receptore i suzbija edem, bronhokonstrikciju i izaziva vazokonstrikciju. To ima za posljedicu porast krvnog tlaka i bolju oksigenaciju mozga.

Doze: bez obzira na težinu kliničke slike 0,3— 0,5 ml vodene otopine

1:1000 adrenalina intramuskulamo. U izrazito teškim slučajevima, bez obzira na dob pacijenta 0,2— 0,5 ml intravenski.

Budući da se adrenalin brzo razgrađuje u tijelu treba, ovisno o razvoju kliničke slike, ponavljati dozu svakih 15— 20 minuta. Ukoliko se adrenalinom ne uspije suzbiti bronhospazam, treba primijeniti aminofilin, snažan bronhodilatator (djeluje inhibicijom fosfodiesteraze, enzima ikoji razgrađuje cAMP). Ukoliko nema bronhospazma, aminofilin je kontraindiciran, zbog mogućeg pogoršanja hipotenzije.

Doze: 5— 6 mg/kg tjelesne težine intravenski.

Ako terapijski efekat izostane, nakon 30 minuta treba primijeniti još 3 mg/kg.

Nakon adrenalina treba primijeniti antihistaminike intravenski. Djeluju kompetitivnom inhibicijom Hx histaminskih receptora. Na našem tržištu postoji nekoliko preparata za intravensku primjenu među kojima nema značajnijih farmakodinamskih razlika, te izbor ovisi o dostupnosti pojedinih preparata.

Doze: difenhidramin.+ Ca-brobionat (Dimidril Calcium) 10— 30 mg iv

kloropiramin (Synopen) 20 mg iv

prometazin (Phenergan) 50 mg im

Unatoč raširenom mišljenju da su kortikosteroidi prvi lijek koji treba primijeniti pri anafilaktičnim reakcijama oni imaju malu terapijsku vrijednost. Djelovanje im nastupa s latencijom od 1 do 2 sata, što je kod urgentnih stanja odviše dugo.

Primjena kortikosteroida umjesto adrenalina znači vitium artis.

Kortikosteroidi mogu biti korisni u liječenju protražiranog šoka i bronhokonstrikcije rezistentne na aminofilin.

Doze: prednizolon-Na-tetrahidroftalat (Ultracorten H) 10— 25 mg iv ili im

Sastav kompleta za hitnu intervenciju kod anafilaktične reakcije

— Adrenalin: Adrenalin HOL 1‰ »Jugoremedija« inj. 1 mg/ml 50 amp.

Adrenalin hydrochloridum 1‰ »Alkaloid« inj. 1 mg/ml x 10 amp.

— Aminofilin: Aminoxylinum »Lek« inj. iv. 250 mg/10 ml x 50 amp.

— Antihistaminici: Dimidril-Calcium »Pliva« inj. iv 10 ml x 10 amp.

Synopen »Pliva« inj. iv 20 mg/2 ml x 5 amp.

Phenergan »Galenika« inj. im 50 mg/ml 25 amp.

— Kortikosteroidi: Ultracorten H »Pliva« inj. im, iv 25 mg/2 ml x 10 lioamp.

— Esmarkov povež

— Plastične štrcaljke (2 ml, 10 ml, 20 ml)

— Igle za intravensku i intramuskulamu primjenu

— Endotrahealni tubus i pribor za endotrahealnu intuiciju

— Balon za umjetnu ventilaciju pluća

IDIOSINKRAZIJA

Reakcije idiosinkrazije su nepoželjna djelovanja lijekova koja se ne mogu objasniti poznatim farmakološkim i biokemijskim mehanizmima (9). Napr. barbiturati mogu izazvati ekscitaciju kod nekih starijih osoba, U reakcije idiosinkrazije mogu biti uključeni mehanizmi alergije s oslobađanjem kemijskih medijatora alergije iako nema reakcije antigen-antitijelo. Takove reakcije nazivamo anafilaktoidnim.

Idiosinkrazija može biti genetski determinirana manjkom enzima napr. glukoza-6-fosfat dihidrogenaze kod crnaca, što dovodi do hemolize pri terapiji antimalaricima, sulfonamidima, nitrofuranima, fenacetinom, acetilsalicilnom kiselinom, askorbinskom kiselinom, probenecidom.

INTERAKCIJA S OBRAMBENIM SNAGAMA ORGANIZMA

Nepoželjne reakcije mogu biti i posljedica djelovanja lijeka na obrambene snage organizma. Tako terapija antibioticima može reducirati saprofitnu floru u probavnom traktu i uzrokovati bujanje nefizioloških (patogenih) bakterija i gljivica. U usnoj šupljini česte su infekcije *Candidom albicans* kao posljedica terapije antibioticima. Dugotrajna sistemna terapija kortikosteroidima može rezultirati smanjenom otpornošću na infekcije.

ZAKLJUČAK

Uvijek treba imati na umu činjenicu da je svaki lijek potencijalno štetan. Lijek uz svoj povoljan terapijski učinak može razviti i nepoželjna djelovanja, koja mogu biti bezopasna, ali i veoma opasna i ugroziti život pacijenta. Na lijekove koje koristi stomatolog u svojoj praksi mogu se razviti nepoželjna djelovanja (koja djelimo na toksične učinke (npr. zastoj srca pri korištenju lokalnih anestetika i alergijske reakcije). Alergijske reakcije ne ovise o dozi primljenog lijeka poput toksičnih reakcija, ne može ih se predvidjeti i mogu se javiti na svaki lijek. Iz anamneze bolesnika trebalo bi imati podatke o eventualnim ranijim alergijskim reakcijama na lijekove, da se te lijekove ne bi koristilo, iako to nije garancija da se alergijska reakcija ne će javiti. Stomatolog treba dobro poznavati farmakološko djelovanje, terapijsku primjenu nuspojave svakog lijeka, kao i terapiju eventualnih nepoželjnih reakcija.

7.4. APPENDIX D: VELIKI TABOR

Renesansni dragulj sjeverne Hrvatske

Neka vitezovi uđu, začula se gromko izrečena zapovijed grofa Ratkaja, a uz glasne zvuke trublji u dvorsko je dvorište umarširala četa hrabrih vitezova naoružanih mačevima, buzdovanima, lukovima i otrovnim strelicama. Sve dvorske dame, lude, žongleri, krvnici i fratri glasnim su usklikima dočekali dolazak junaka koji će svoje snage odmjeriti u žestokom okršaju unutar masivnih dvorskih zidina. Katapulti i topovi koji su sve do maloprije pucali načas su zanijemili kako bi topnici mogli i sami biti dio žestokog okršaja koji će Veliki Tabor nakratko vratiti u razdoblje kasnog srednjeg vijeka i renesanse. Srećom, svi znaju da na kraju borbe neće biti stradalih jer je glavni i jedini cilj ove viteške borbe – zabava. Svi znaju da je vrijeme za uzbudljivu povijesnu avanturu.

Tijekom godine u Velikom Taboru i njegovoj okolici upriličuju se različite kulturne i turističke manifestacije, no poznato jesensko okupljanje „Tabor pod Taborom“ zasigurno je događaj koji mu najviše pristaje. Dobar glas učinio je to zbivanje poznatijim od većine festivala vezanih uz srednjovjekovlje i rani novi vijek, a ozračje je zaista posebno. Unutar zidina održavaju se razne predstave, simulacije borbi, turniri, a u svojim nastupima i glazbene skupine oživljavaju kasne srednjovjekovne i renesansne ritmove. Oko dvorca u to vrijeme niknu štandovi tradicijskih obrtnika, mali tabori raznih viteških skupina, a gosti se na livadama u okolici mogu okušati u streličarstvu ili gađanju buzdovanom. Večer Tabor dočekuje okružen bakljama, još uzbudljivije dočaravajući sliku prošlih vremena. Uz glazbu, predstave pučkoga kazališta, žongliranje, gatanje, isprobavanje vojnih vještina (gađanje lukom i strijelom, gađanje samostrelom, topom, katapultom, borbe mačevima i bakljama na tlu, bacanje buzdovana), posjetitelji mogu razgledati i isprobati kako su se nekada izrađivali uporabni predmeti za domaćinstvo te iskušati stara zagorska jela. U „Taboru pod Taborom“ sudjeluju brojne domaće i nekoliko stranih udruga koje čuvaju tradiciju srednjovjekovnih i renesansnih vremena.

U bogatom popisu aktivnosti treba izdvojiti i Tabor film festival, najmlađi međunarodni festival kratkometražnog filma u Hrvatskoj koji posebno podržava produkciju i distribuciju filmova na digitalnom mediju. Svatko tko dođe u Veliki Tabor, u bilo koje doba godine, naći će u njemu nešto za sebe. Kao i većina plemićkih gradova građenih tijekom kasnog srednjeg vijeka i renesanse za privremeni ili stalni boravak plemića, biskupa ili kralja i Veliki Tabor sagrađen je na zaravni brijega, okruženog šumom i vinogradima. Vidljiv je izdaleka te prepoznatljivim

oblikom vanjskog zida i kulama svjedoči o povijesti gradnje i svojim nekadašnjim stanovnicima. Zahvaljujući njegovim brojnim i vrlo vrijednim obilježjima, a posebno zbog cjelovitosti arhitektonskog sklopa, ubrajamo ga u hrvatske spomenike kulture najviše kategorije.

Danas je taj stari grad nezaobilazno kulturno – turističko odredište kontinentalnog dijela Hrvatske, a njegova je okolica primjer mirnog, seoskog života i još dobro očuvane prirode. Posjetitelju se na vrhu velikotaborskog brijega otvaraju predivni vidici na brežuljkasti zagorski krajolik, Desinićku goru, Kostelsku goru i Vinagoru, a u daljini prema jugu na Medvednicu i prema zapadu na Ivanščicu te, dakako, idiličnu Desinićku dolinu.

Veliki Tabor smješten je u slikovitom sjeverozapadnom dijelu Hrvatskog zagorja, nedaleko od Desinića. Desinić se kao sjedište župe Svetog Jurja spominje još 1334. godine, a krajem 16. Stoljeća dobiva status slobodnog sajmenog trgovišta (oppidum). Danas je to malo, slikovito zagorsko mjesto na regionalnoj prometnici koja povezuje Krapinu i Pregradu sa slovenskom granicom. U središtu Desinića zaustavite se uz veliku i zanimljivu turističku kartu ovog dijela Hrvatskog zagorja te posjetite župnu crkvu Sv. Jurja (obnovljena 1901. godine, arhitekt Josip Vancaš) i kapelicu Sv. Ane koju je oslikao poznati hrvatski slikar Oton Iveković, kasnije i sam stanovnik Velikog Tabora.

Gradnja Velikog Tabora počinje u 16. stoljeću, na početku ranog novog vijeka. Graditelji Velikog Tabora bili su članovi obitelji Ratkaj, koja potječe iz mjesta Ratkha u sjevernoj Ugarskoj. Za vojne zasluge i pokriće duga ban i slavonski herceg Ivaniš Korvin je 1502. godine dodijelio kapetanu Pavlu Ratkaju prostrani posjed u sjevernoj Hrvatskoj. Pavao umire već sljedeće godine pa na darovanom terenu novo obiteljsko središte Veliki Tabor grade njegova braća – Ladislav, kaštelan kraljevskog Višegrada i Benedikt, opat u Topuskom. U prvoj građevinskoj fazi (nakon 1502. godine) Veliki Tabor određuje središnji, peterokutni objekt, ograđen vanjskim zidom s oznakama kasne gotike i rane renesanse. Ta je središnja građevina, palas, imala prije svega stambenu funkciju i bila je dvokatna. U prizemlju je bio vinski podrum, a prostori za stanovanje bili su na prvom i drugom katu. Prozori su bili dvodijelni i trodijelni, pravokutnih kamenih okvira (tzv. češki tip prozora), a pročelja su na uglovima bila oslikana sivim i crvenim kvadrima. Istim su bojama oslikani i kutvoi između pomolca i zida palasa na južnome pročelju te završni vijenac ispod krovne strehe.

Nakon teškog poraza na Mohaču 1526. godine i rata s Turcima koji je uslijedio, trebalo je više desetljeća kako bi se učvrstila obrana zemlje, pri čemu je svojim položajem blizu Sutle Veliki

Tabor važna točka na granici prema Štajerskoj. Na njegovu prvotnu kasnogotičku jezgru ubrzo se dograđuju unutarnji i vanjski reneansni obrambeni prsten s kulama. Time je Veliki Tabor preobražen u renesansni kaštel. Pobjedom nad Turcima kod Siska (1593.) na našim prostorima nastupa mirnije razdoblje u kojem se napuštaju vrletni plemićki gradovi, a život se iz njih premješta niže, u dolinu. Zbog povoljnog položaja, prostranosti i lakog pristupa Ratkajevi ne napuštaju Veliki Tabor, nego ga prilagođavaju ugodnijem svakodnevnom životu.

Vrijeme nakon 1526. godine obilježila je i druga građevinska faza u kojoj se oko palasa podiže već spomenuti jak obrambeni zid, ojačan četirima okruglim kulama. Gradi se i vanjski obrambeni prsten pojačan na zapadu smještenom peterokutnom bastionskom kulom. Zbog skučenosti prostora unutar zaštićene jezgre 1537. godine dograđuje se i treći kat palasa u koji se smješta žitnica. Žitnica je na istočnom pročelju imala veliki otvor za unošenje ljetine koji je nešto kasnije smanjen. U tim je promjenama ostala ugrađena tavela (pločica od opeke kvadratičastog formata) s urezanim najstarijim sačuvanim renesansnim ženskim portretom u kontinentalnom dijelu Hrvatske. Danas se ta pločica može vidjeti među arheološkim izlošcima u muzejskom prostoru Tabora. Stariji dijelovi pročelja u ovoj su fazi ostali neizmijenjeni, jedino je na drugome katu zatvoren jedan izvorni gotički prozor, a otvorena je renesansna bifora.

Tijekom 17. i 18. stoljeća u Velikom Taboru se i dalje odvija intenzivan život, sve do smrti Josipa Ivana Krstitelja (1793.), posljednjeg iz velikaške obitelji Ratkaj. Tijekom tog razdoblja članovi obitelji Ratkaj bili su uključeni u društvena, kulturna i politička zbivanja na prostoru sjeverozapadne Hrvatske, čime su proširili svoju moć, bogatstvo i ugled. Jedan od njih bio je i Juraj II. Ratkaj (1647.-1683.), kanonik zagrebački, pisac, prevoditelj i povjesničar te ujedno i autor prve objavljene hrvatske povijesti „Spomen na kraljeve i banove Kraljevstva Dalmacije, Hrvatske i Slavonije“ (Beč, 1652.). Neki od Ratkaja istaknuli su se i kao misionari u dalekim zemljama: Nikola I. Ratkaj (1601.-1662.) bio je misionar u Siriji, Tibetu, Indiji i Japanu, a Ivan III. Adam Ratkaj (1647.-1683.) u Meksiku među indijanskim plemenima Tarahumara.

Kako je to doba obilježeno prestankom opasnosti od Turaka, Veliki je Tabor doživio brojne promjene. Nekadašnja žitnica na trećem katu palasa pregrađena je i prenamijenjena u stambeni prostor. Na tom su katu ugrađeni veliki prozori, na prvom i drugom katu uklonjeni su kameni šprljci kasnogotičkih prozora, a cijelo je pročelje oslikano gustim nizovima stupova. Izvorni, bogato profilirani, kasnogotički okvir ulaznih vrata na prvome katu zamijenjen je jednostavnim baroknim kamenim okvirom, a umjesto drvenog mosta kojim se palasu pristupalo s trijemova, sagrađen je zidani.

I dvorišne galerije doživjele su promjene. Drvene trijemove prislonjene s unutarnje strane obrambenih zidova i kula postupno su zamijenili zidani zidovi oslikani medaljonima. Južna kula je sredinom 18. Stoljeća povišena za još jedan kat, a tada je u njoj uređena i kapela Sv. Petra. Drveni toranj sa satom koji idanas odbrojava vrijeme u Velikom Taboru postavljen je iznad kapele u 19. Stoljeću. Konačno, u 18. i 19. stoljeću Ratkaji grade svoju ljetnu rezidenciju – prekrasan dvorac Miljana s pogledom na Sutlu.

Nakon smrti posljednjeg Ratkaja slijedi razdoblje u kojem nije bilo većeg zanimanja za Tabor niti sustavne brige o njemu pa se grad slabo održava i polako propada. Prvo dolazi pod vlast habsburške carske komore te je darovan grofu Thuguthu (1736.-1818.) koji ga uređuje za stanovanje. Nakon njegove smrti Tabor ponovno pripada carskoj komori. Sljedeći vlasnici su zagrebački trgovci braća Grünwald, a tijekom Prvog svjetskog rata u njemu se nalazi zatvor.

Želeći spasiti Veliki Tabor od propadanja, 1919. slikar Oton Iveković kupuje ga te u njemu živi i stvara sve do 1938. godine. Taj se vrsni hrvatski slikar proslavio ponajprije svojim povijesnim prikazima iz naše povijesti, a najčešće je slikao događaje iz života velikaških obitelji Frankopana i Zrinskih. Uz svečane i pobjedonosne trenutke te tragična zbivanja iz prošlosti Iveković ponekad kao podlogu za svoje slike uzima i romantično – simbolične prizore poput Veronike Desiničke, za što ga je inspirirao prostor Velikog Tabora i njegove legende. Zbog lošeg stanja grada Iveković često traži pomoć Zemaljskog povjerenstva za očuvanje umjetničkih i historičkih spomenika, katkad i sam angažirajući majstore. No, visoki troškovi stanovanja i održavanja prisilili su ga da Veliki Tabor za mali iznos proda Banskoj upravi koja ga potom ustupa časnim sestrama Družbe Kćeri milosrđa Trećeg reda sv. Franje. Časne sestre obnovile su i prilagodile unutarnje prostore svojim potrebama, a nakon njihova odlaska na Vinagoru grad se posve neprimjerenom koristio (tu je neko vrijeme bila sušionica mesa, a potom i poljoprivredna zadruga). Tijekom tog razdoblja izvode se građevinski radovi koji su naštetili umjetničkoj vrijednosti arhitekture Velikog Tabora: obzidavaju se stupovi prizemlja dvorišnog trijema, u prednjem dijelu dvorišta ugrađuje se velika vodospremnica, a razina stražnjeg dvorišta nasipavanjem se znatno podiže. Unutrašnjost palasa također je doživjela velike promjene. Radovi su uključili izvođenje betonskog stubišta, nove pregradne zidove i postavljanje sanitarnih čvorova. Promijenjeni su podovi i pogledi stropova, stolarija vrata i prozora.

U Taboru je nakon 70. – ih godina 20. stoljeća živio i radio entuzijast i ljubitelj starina prof. Josip Štimac, Zmaj Taborgradski, koji je osnovao i udrugu za očuvanje Velikog Tabora. On je

u gradu vodio i mali, amaterski postavljen muzej te primao i vodio posjetitelje, sve do 1993. godine.

Posljednjih se godina provode opsežna istraživanja Velikog tabora te je počela obnova koju vodi Hrvatski restauratorski zavod, a financira Ministarstvo kulture. U jesen 2007. godine dovršeni su radovi na dvorišnim galerijama te je uređen središnji i najstariji dio Velikog Tabora, peterokutni palas. U njegovu je prizemlju otvoren vinski podrum, a na prvome je katu postavljena izložba koja daje osnovne informacije o položaju i povijesti Velikog Tabora te o provedenim konzervatorsko – restauratorskim istraživanjima. Drugi kat uređen je izlošcima arheoloških nalaza od keramike, metala, drva i stakla. Na trećem je katu predstavljen prijedlog prezentacije palasa i cijeli projekt obnove unutrašnjosti i pročelja, a u najvećoj je prostoriji izložen barokni namještaj. Kako se istraživanja i radovi nastavljaju i ove godine, u prostoru najveće, sjeveroistočne kule i sjevernoga krila dvorca, izgledno je da će uskoro cjelokupan renesansni obrambeni prsten s kulama biti obnovljen. Tako bi Veliki Tabor posjetiteljima mogao još zornije otkriti svoju bogatu i zanimljivu povijest.

Uz Veliki Tabor povezane su brojne legende. Iz vremena kada su u Taboru obitavale časte sestre pamti se jedna priča o guski i tajnom prolazu. Naime, u sredini velikotaborskog dvorišta je veliki bunar koji je zanimljiv i po svojem izgledu ali i dubini od čak 31 metar. Jednog dana je u taj bunar upala guska i nekim čudom našla se u potoku kod sela Košnički Hum. To je potvrdilo pučke predaje da je Tabor tajnim kanalima povezan s obližnjim mjestima, no ni danas nitko ne može reći postoje li uistinu ti prolazi i gdje se nalaze.

Jedna od najpopularnijih i najzagonetnijih priča o Velikom Taboru legenda je o Veroniki Desiničkoj. Kao i u slučajevima drugih starih hrvatskih gradova i u Taboru i njegovoj okolini priča nije točno zapisana, nego je sačuvana usmenom predajom pa se kroz stoljeća pomalo mijenjala. Danas postoji nekoliko verzija legende o Veroniki Desiničkoj. Prema legendi, između djevojke Veronike i mladog grofa Fridrika Celjskog razvila se velika ljubav. On je bio sin moćnog velikaša grofa Hermana II. Celjskog, a ona seoska djevojka te, prema tadašnjim pravima, njihova ljubav nije bila dozvoljena. No njih su dvoje zbog svoje velike ljubavi pobjegli i u tajnosti organizirali vjenčanje. Razljućeni grof Herman poslao je po njih vojsku. Kada su ih vojnici pronašli i doveli pred grofa, Fridrik je bačen u tamnicu, a Veronika je pred sudom optužena da je vještica koja ku je sina zaludila čarolijama kako bi se dočepala ugleda i bogatstva roda Celjskih. Kazna za djevojku je bila strašna: živa je zazidana u velike bedeme grada Celjskih. Dugo se govorilo da je to bilo upravo u zidinama Velikog Tabora i to u zidu između

središnje kule i ulaznog dijela u grad. No, iako vrlo zanimljiva, ova priča ipak nije povijesno utemeljena i povezana s Velikim Taborom jer je on sagrađen gotovo stoljeće nakon vremena u kojem je živio grof Celjski. Druga priča govori o Veroniki koja je tijekom provale Turaka spasila grad. Kada su Turci provalili vanjski obrambeni zid i došli ispred samoga grada, Veronika je na njih prosula slamu izrezanu na komadiće koja se pretvorila u stršljene koji su napali Turke i tako ih otjerali.

Bez obzira na njihovu istinitost, sve su te priče obogatile zanimljivu povijest Tabora i mogu biti dodatni poticaj za posjet tom starom gradu.

Tabor privlači posjetitelje i svojim karakterističnim izgledom u zelenom brežuljkastom pejzažu Zagorja, a kako je 1993. godine predan na korištenje muzejskoj ustanovi Muzeji hrvatskog zagorja, u njegovim se prostorijama mogu pogledati razne izložbe.

Povijest Velikog Tabora ponajviše je pisala obitelj grofova Ratkaj, ali i brojni znani i neznani pojedinci koji su u njega utkali dio svog života. Masivni bedemi što su nekad bili spremni nemilosrdno odbiti napade neprijatelja sada prigrljuju svakog stranca.

Nema sumnje, lijep je osjećaj katkad se naći zarobljen u maštovitim svjetovima te dopustiti da vas obuzme zaborav svakodnevice. Upoznavanje Velikog Tabora i sudjelovanje u taboru pod njim jedan je od najboljih načina razonode, a posjet Velikom Taboru doživljaj je koji se dugo pamti.

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