

Difficulties in Translating Texts of Different Genres from Croatian into English

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UNIVERSITY OF RIJEKA
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**DIFFICULTIES IN TRANSLATING TEXTS OF DIFFERENT GENRES
FROM CROATIAN INTO ENGLISH**

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

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ABSTRACT

In the following pages, I will render three Croatian texts from various genres into English and then give thorough analysis of each text where I will discuss the difficulties I came across in the translation process. The introductory part explains the topic and the goal of my thesis and the main body comprises the three source texts and their translations. The first text is an excerpt from a research paper on the development of fashion journalism and the second one is an excerpt from a scientific paper from the field of pedagogy concerning the usage of technology in teaching. The last text is a newspaper article, i.e. an interview with two Croatian photographers and curators. What follows after each translation is genre analysis based on twelve points of analysis and a workflow, which is an analysis of the translation process and the main difficulties that occurred in the process. A summary of the thesis and bibliography are provided at the end.

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1. INTRODUCTION

In this thesis, I will translate three texts of various genres from Croatian into English language. The first text is an extract from a research paper entitled *Development of Fashion Journalism from 1900 to 1940*. The second text belongs in the field of pedagogy and is an extract from a scientific paper entitled *Technology in Primary School Science and Social Studies Classes*. The third text is a newspaper article, i.e. an interview with two Croatian photographers and curators, who were recently nominated for an international award.

After each translation is a genre analysis of the text which focuses on 12 points of analysis, which are listed as follows: genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, content, cohesion, sentence patterns and terminology of the subject. What follows after is an analysis of the difficulties on lexical, grammatical and stylistic level that I came across in the process of translating these texts.

Translating from one language into another is a complex endeavour. Especially, scientific text can be quite a formidable challenge because of their particular style and specialist terminology.

Before I move on to the core of this thesis, it should be mentioned that this thesis comprises the front matter, which includes the title page, the abstract and the table of contents. The main body includes the introductory section, three Croatian source texts and their English translations and the analyses of these translations. In the concluding paragraph I will summarize all major points of this thesis.

2. SOURCE TEXT I – POČECI MODNOG NOVINARSTVA

2. POČECI MODNOG NOVINARSTVA

Do 18. stoljeća riječ „magazin“ označavala je ponajprije vojno skladište, a u kontekstu novinarstva publikacije enciklopedijskog sadržaja koje su dokumentirale ekonomsko, političko, znanstveno-umjetničko stanje u (američkom) društvu. Časopisi u to doba bili su rijetki zbog ogromnih troškova tiskanja i teškoća u distribuciji, a malobrojni koji bi se uspjeli otisnuti bili su loše kvalitete i izlazili bi kraće vrijeme. Distribucija je bila otežana zbog nerazvijene cestovne i poštanske infrastrukture te međudržavnih uvoznih odredbi.

Početak 19. stoljeća industrijska revolucija označila je kraj logističkih problema te početak masovnih publikacija zbog drastičnog smanjenja cijena tiskanja, koje je sada bilo omogućeno čak i u manjim, ruralnim zajednicama. Izgradnja željezničkih pruga, cesta te centralizirani poštanski sustav omogućili su jednostavnu distribuciju časopisa čiji se broj sada počeo mjeriti u tisućama. Između 1890-e i 1910-e objavljeno je više od sedam tisuća novih naslova, među kojima su, naravno, bili i ženski časopisi koji pokrivaju razne teme, od najnovije mode do društvenih događanja, fikcije, itd.

Časopisi su imali presudnu ulogu u informiranju žena tog doba jer su bili jeftini i lako dostupni. Prije njihove pojave žene su se o događanjima iz vanjskog svijeta mogle informirati jedino preko knjiga, koje su bile skupe, ili preko dnevnih novina, koje su bile namijenjene muškarcima, jer se za žene smatralo nepriličnim da budu izložene političkom, ekonomskom i znanstvenom životu. Ženski časopisi označili su stoga prekretnicu u novinarstvu jer su pokrivali teme kao što su moda, obiteljski život i sl. Ilustracije najnovije mode bile su često popraćene dodatnim sadržajima, npr. poezijom, tračevima, pismima urednicima, savjetima i sl. Sadržaj tih časopisa često je imao „moralistički“ ton koji je podučavao i ohrabrivao žene u

tradicionalnoj ulozi majke i kućanice, a bavljenje modom i izrađivanjem odjeće u slobodno vrijeme smatralo se prikladnim hobiem. Moda se smatrala područjem u kojem su žene mogle izraziti svoj prirodni talent te su stoga ženski časopisi dolazili s predlošcima za pletenje, modnim ilustracijama i sl.

2.1. Položaj žene u novinarstvu

Krajem 19. i početkom 20. st. novinarstvo je bilo muški posao sa strogom patrijarhalnom hijerarhijom. Urednici i izdavači žene su tretirali isključivo kao potrošače te su se prve novinarke počele zapošljivati tek krajem 19. st. kada se pojavila potreba za izradom reklama koje će privući ženski dio čitateljstva. Žene koje su se uspjele zaposliti kao novinarke dobivale su poslove za koje su muški novinari bili nezainteresirani i koji su se smatrali „ženskim temama“, kao što su moda, ljepota, savjeti za vođenje kućanstva, rubrike o slavnim osobama itd. Godine 1880. od 12308 novinara zaposlenih u Americi samo 288 su bile žene, no već 1900. god. od sveukupno 30098 novinara 2193 su žene. Taj broj je nastavio rasti tijekom 20. st., pa se primjerice u 50-im godinama postotak novinarki povećao na 32%. S povećanjem tiskovnih izdanja povećavao se broj novinarki, kao i sa sve većom participacijom žena u javnoj sferi nakon Prvog svjetskog rata te s povećanjem obrazovanih žena. Žene koje su se zapošljivale kao novinarke bile su uglavnom visokoobrazovane bijelkinje iz srednjeg sloja. Neke od njih odlučivale bi se na taj posao zbog teških ekonomskih uvjeta, dok su druge dobivale posao kao kćeri ili žene novinara. Novinarstvo je bilo strogo rodno odijeljen posao pa su se muški novinari bavili „ozbiljnim“ temama kao npr. ekonomija i politika, dok su žene uglavnom pisale o modi, ljepoti, umjetničkim događanjima i tračevima. One koje su uspjevale dobiti posao u „ozbiljnim“ rubrikama uglavnom su bile primorane pisati o utjecaju ekonomskih i političkih događaja na svakodnevni život ljudi; njihov glavni zadatak bio je da

potaknu emotivne reakcije čitatelja. Novinarstvo, pogotovo istraživačko novinarstvo, smatralo se općenito prezahtjevnim poslom za žene, još više uzevši u obzir činjenicu da je posao učiteljice bio bolje plaćen. Povećan zahtjev za ženskim novinarima pojavio se krajem 19. stoljeća izumom „žutog tiska“ koji je zahtijevao senzacionalističke članke nabijene emocijama, koji su bili namijenjeni slabije obrazovanoj publici iz nižih slojeva. To doba označilo je prekretnicu za novinarstvo iz tri razloga:

1. žene su dobile priliku da se zaposle kao novinarke pišući članke o ženama;
2. žene su postale tema novinskih članaka jer se smatralo da najbolje utjelovljuju emocije novog razdoblja prepunog društvenih promjena, a jedna od tih je bila i pojava sve većeg zapošljavanja žena koja je izazivala društvenu tjeskobu.
3. pokret sufražetkinja za ženska prava postao je temom nove vrste članaka koji su se odmaknuli od strogog dokumentarističkog stila prema manje formalnom senzacionalističkom stilu čiji je cilj bio potaknuti snažne emocije (najčešće bijes ili suosjećanje)

Cilj tog tzv. novog novinarstva bio je potaknuti novine da postanu katalizatori društvenih reformi pa se stoga pišu članci koji se izravno obraćaju čitateljima, kako bi ih se potaknulo na akciju. U tom kontekstu žene kao novinarke bave se socijalnim temama, kao npr. Annie Besant u članku iz 1888. o uvjetima rada žena radničke klase pod nazivom „Bijelo roblje Londona“². Novinarke su od strane urednika također iskorištavane za senzacionalističke reportaže u kojima bi dobivale zadatke poput letenja u balonu, preodijevanja u prosjaka ili zapošljavanja kao sluškinja u domovima poznatih obitelji kako bi izvukle tračerske podatke o njihovoj svakodnevnicu. Jedan primjer takvog nezahvalnog zadatka je novinarka Elizabeth Cochrane koja se pretvarala da je psihički oboljela kako bi u psihijatrijskoj ustanovi istražila

uvjete života pacijenata³; ili kad je npr. dopustila da bude uhićena kako bi istražila uvjete u ženskim zatvorima i sl.

Novinarke su se početkom 20. st. suočavale s paradoksalnom situacijom: one koje su se odbijale prilagoditi normama ženstvenosti i pisati o ženstvenim temama, bile su smatrane devijantnima, a one koje su prihvaćale nametnute standarde, bile su marginalizirane od struke. Moda i društvene novosti bile su jedne od rijetkih prihvatljivih tema, a žensko mišljenje općenito se smatralo sentimentalnim i jednostavnim; ono je donosilo „laku notu“ kompliciranoj političko-ekonomskoj svakodnevnici. Između 1920. i 1940. nastojalo se promovirati rubrike o društvenim događanjima kao „dostojanstvene“ i vrijedne za struku, no bez prevelikog uspjeha. Prvi svjetski rat donio je djelomično priliku ženama da se istaknu: dok su muškarci bili na ratištu, novinarke su uživale veću slobodu te su se mogle uspeti čak i na mjesta dotad rezervirana za muškarce. Također su im se pružile i veće prilike za izvještavanjem o netipično ženskim temama s obzirom da su novine uglavnom izvještavale o ratnim događanjima, a manje o modi i ljepoti nego prije.

Usprkos teškoćama, u modnom novinarstvu postojale su žene koje su postigle velik uspjeh, kao npr. Eleanor Lambert koju su zvali „prvom damom modnog novinarstva“ i „kraljicom Sedme avenije“⁴. Ona je bila prva novinarka koja je donijela veći publicitet i ugled modnom novinarstvu koje se do 50-ih godina 20. st. smatralo uglavnom marginalnim. Rodila se 1903. godine

u Indiani i isprva je htjela biti kiparica, no nakon neuspjeha pri upisu na fakultet godine 1928. seli u New York s nekoliko dolara u džepu. Odlučuje otvoriti vlastitu reklamnu agenciju objavljujući članke o galerijama u 57. ulici. Pisala je o umjetnicima kao što su Jackson Pollock i George Bellows te je do 30-ih godina već stvorila kontakte među modnim dizajnerima. Tada odlučuje pisati o modi s ciljem promocije američkih modnih dizajnera.

Borila se podjednako s predrasudama o američkoj modi kao lošijoj od francuske, a konkurencija su joj također bili i urednici poznatih modnih časopisa koji su postavljali parišku modu kao standard. Četrdesetih godina osnovala je internacionalnu listu najbolje odjevenih osoba, te u dotad nekoordinirani svijet modnih revija uvodi koncept „tjedna mode“ koji se održava dvaput godišnje u New Yorku. Osnovala je Council of Fashion Designers of America 1962. te promovirala dizajnere kao što su Oscar de la Renta, Anne Klein, Norman Norell. Uz njezin utjecaj časopisi poput Voguea i Harper's Bazaara počinju izvještavati o američkim dizajnerima te američka moda postavlja vlastite standarde.

"Razvoj modnog novinarstva od 1900. do 1940.." Tedi, vol. 3, br. 3, 2013, str. 40-47.

<https://hrcak.srce.hr/95873>. Citirano 10.09.2019.

2.1. TRANSLATION OF THE SOURCE TEXT I

2. *BEGINNINGS OF FASHION JOURNALISM*

Until the 18th century, the word *magazine* mainly referred to a military warehouse, and in the context of journalism it referred to publications of encyclopaedic content which documented the economic, political, scientific and artistic situation in (American) society. At that time magazines were rare because of enormous printing expenses and difficulties in distribution, and the few that got printed were of bad quality and were issued for a short amount of time. Distribution was aggravated because of undeveloped road and postal infrastructure and interstate import fees.

At the beginning of the 19th century the industrial revolution marked the end of logistic problems and the beginning of mass-publication because of the drastic reduction of printing costs, which was now available even to smaller, rural communities. The construction of railways, roads and a central postal system allowed an uncomplicated distribution of magazines, which numbered now in thousands. Between 1890 and 1910 more than seven thousand new magazines were published, which included, of course, women's magazines as well, which covered miscellaneous topics, from the latest fashion to social events, fiction, etc.

Magazines had a pivotal role in informing women of that time because they were cheap and easily available. Before their emergence women could inform themselves on the worldly matters only via books, which were expensive, or via daily newspaper, which were intended for men, because it was considered inappropriate for women to be exposed to political, economic and scientific life. Therefore, women's magazines were a milestone in journalism because they covered topics such as fashion, family life etc. Illustrations of the latest fashion were often followed by additional content, such as poetry, gossip, letters to the editor, tips etc. The content of those magazines often had a 'moralistic' tone, which taught and encouraged

women in the traditional roles of mothers and housewives, and it was considered appropriate for women to be into fashion and make clothes in their free time. Fashion was deemed an area where women could express their natural talents and, therefore fashion magazines included knitting patterns, fashion sketches, etc.

2.1. Position of Women in Journalism

By the end of the 19th and the beginning of the 20th century journalism was a man's job with a strict patriarchal hierarchy. Editors and publishers treated women as consumers exclusively and the first female journalists were not employed until the end of the 19th century when a need for the creation/creating advertisements which would attract the female readership emerged. Women who managed to get employed as journalists were given jobs that male journalists were not interested in and which were considered to be *female topics*, such as fashion, beauty, housekeeping, celebrity gossip columns, etc. In 1880, out of 12 308 journalists employed in America only 288 were women, but in 1900 from a total of 30 098 journalists 2 193 were women. This number continued to grow during the 20th century, so for instance in the 50s the percentage of female journalists had risen to 32%. The number of female journalists rose with the increase of publications, as well as with the growing participation of women in the public sphere after World War II and the increase of highly educated women. Women who have been employed as journalists were mostly highly educated, Caucasian women from the middle-class. Some of them opted for that job because of hard/tough economic conditions, while others got employed because they were daughters or wives of journalists. Journalism was a strictly gender-divided job, so male journalists dealt with 'serious' topics e.g. economy and politics, while women wrote about fashion, beauty, art events and gossip. The ones who got to write serious columns were generally forced to write

about the effect of economic and politic events on everyday life; their main goal was to excite an emotional reaction of the readers. Journalism, especially investigative journalism, was generally considered to a job which is too demanding for women, even more considering that the job of a teacher was better paid. By the end of the 19th century an increased demand for female journalists appeared with the invention of ‘yellow journalism’ which demanded emotionally-charged sensational articles, which were intended for the less-educated audience from lower classes. This period was a turning point for journalism for three reasons:

1. Women got the opportunity to work as journalists by writing articles on women;
2. Women became a subject of the press because it was thought that they were best at embodying emotions of a new era filled with social changes, one of which was the rising employment of women which caused social distress
3. The suffrage movement for women’s rights became the subject of articles which distanced themselves from the strict documentary style and went towards a less formal sensationalist style whose goal was to excite strong emotions (usually anger or compassion)

The goal of this so-called new journalism was to encourage the press to become catalysts of social reforms and therefore articles which directly address the readers are written, so they would get incited to action. Female journalists in this context dealt with social topics, e.g. Annie Besant in 1888 article on the working conditions of working-class women titled “White Slavery in London”. Female journalists were also exploited by editors for sensationalist reportages where they would get assignments like flying in a hot-air balloon, dressing as beggars or working as a maid in the homes of prominent families in order to gather gossip from their everyday. An example of such thankless task is journalist Elizabeth Cochrane who pretended to be mentally ill, so she could investigate the patients’ living conditions in a

psychiatric institution; or when she e.g. let herself be arrested so she could investigate the conditions in women's prisons etc.

At the beginning of the 20th century female journalists were facing a paradox: Those who refused to conform to the norms of femininity and wrote about feminine topics, were considered deviant, and those who accepted the imposed standards, were marginalised by the profession. Fashion and popular news were some of the rare acceptable topics, and a woman's opinion was regarded as sentimental and simple; it gave a sophisticated touch to the complicated political and economic everyday life. Between 1920 and 1940 columns about social events tried to be presented as 'respectful' and worthy of the profession, but to no avail. World War I brought partially women a chance to distinguish themselves: While men were in the battlefield, female journalists had more freedom and even could reach positions which were reserved for men up to that point. Likewise, they were offered bigger opportunities for reporting about atypical women's topics considering that newspapers mostly reported on wartime events, and less about fashion and beauty than they did before.

Despite the difficulties, there were women in fashion journalism which achieved major success, e.g. Eleanor Lambert, who was called the 'First Lady of Fashion Journalism' and 'Queen of Seventh Avenue'. She was the first female journalist who brought more publicity and respectability to fashion journalism, which was until the 1950s considered marginal. She was born in 1903 in Indiana and originally wanted to be a sculptor, but after failing to enrol in art school she moved in 1928 to New York with a few dollars in her pocket. She decided to open her own publishing agency by publishing articles on galleries in 57th Street. She wrote about artists like Jack Pollock and George Bellows and by the 30s made contacts among fashion designers. She equally fought stereotypes of American fashion being worse than French, and the competition were also editors of famous fashion magazines which were setting Parisian fashion as the standard. In the 40s she founded the International Best Dressed

List, and introduced into the uncoordinated world of fashion shows the concept of the *Fashion Week* which is held twice annually in New York. She founded the Council of Fashion Designers of America in 1962 and promoted designers such as Oscar de la Renta, Anne Klein, and Norman Norell. With her influence magazines like *Vogue* and *Harper's Bazaar* begin to report about American designers and American fashion sets its own standards.

2.2. COMMENTARY AND ANALYSIS

Text I: *Beginnings of Fashion Journalism*

1. Genre: excerpt from a research paper dealing with fashion journalism

2. Source: The research paper was published in *TEDI* (Vol. 3, No. 3, 2013), the international interdisciplinary journal of young scientists from the Faculty of Textile Technology, University of Zagreb, Croatia. It was written by Ines Lukin.

3. Audience: The paper is intended to be read by the educated audience interested in fashion journalism development.

4. Purpose of writing: The purpose of this paper is to deliver information about fashion journalism and its role and development.

5. Authenticity: As the text was published the international interdisciplinary journal of young scientists from the Faculty of Textile Technology, University of Zagreb, Croatia, it can be considered as authentic.

6. Style: The style of the text is informative. The information is delivered in a clear, direct and unambiguous way.

7. Level of formality: formal

8. Layout: The extract is taken from the second part of the paper, which is titled *Beginnings of Fashion Journalism*. It consists of a main part and a subtitle. The main part consists of three paragraphs, which are similar in length. The second part is titled *Position of Women in Journalism*. It consists of four paragraphs, which vary in length. The title is written in capital letters and the subtitle is written in italics. The text is justified on both sides. In the second part, part of the information is presented in the form of a numbered list.

9. Content: The main part covers the development of magazines in the 18th and 19th centuries. The third paragraph discusses the roles of women's magazines, such as informing women on worldly matters or on topics like fashion or family life. The second part covers the topic of women working as journalists and statistics on the number of employed women journalists in the 19th and 20th centuries in the USA. It also deals with the issue of discrimination of women in journalism and the invention of yellow journalism and why was the end the 19th century a turning point for journalism. It also mentions the impact of the suffrage movement and how female journalists dealt with social topics and were often exploited by their editors. The paragraph on the 20th century covers new struggles female journalists were facing and how WWI brought them more freedom and opportunities. The last paragraph is about the life and work of a prominent female figure in fashion journalism, Eleanor Lambert.

10. Cohesion: Lexical cohesion is achieved by the repetition of the key words such as *journalism, journalist, fashion, magazine, topic, economic, political, designer, column.*

11. Sentence pattern: The sentences in the text are primarily long. The average sentence length is 29.6 words. Verbs are usually in past simple and less often in present simple and passive structures are frequently used.

12. Terminology of the subject: The excerpt contains a few specialist terms from the field of journalism.

2.3. WORKFLOW

The expression *rubrike o slavnim osobama* can, without much effort, be translated as *columns concerning celebrities*. While researching, I found the expression *celebrity gossip columns*, which is used often and can be considered a collocation. Since the latter is a collocation, I opted for that one.

The next issue was with the clause *koja je izazivala društvenu tjeskobu*. The problem here was finding an appropriate equivalent for the expression *društvena tjeskoba*. Its literal translation is *social anxiety*, but this is obviously not the intended meaning as it relates to the psychological illness and not a sociological occurrence. Therefore, I opted for the expression *social distress* as I thought it sufficiently implies the intended meaning.

Another issue was with the subtitle 2.1 Položaj žene u novinarstvu, in which the noun *žena* is in singular. So my first attempt of translating resulted in: *A Woman's Position in Journalism*, which sounded too Croatian and ambiguous and did not quite fit the meaning of the original. For that reason I opted for *Position of Women in Journalism*, which sounds much more natural in English, and even though the noun *women* is now in plural, it still matches with the original and it was needed in plural in order to fit in the new form of the phrase.

A particular sentence which caused issues was the following: “Sadržaj tih časopisa često je imao „moralistički“ ton koji je podučavao i ohrabrivao žene u tradicionalnoj ulozi majke i kućanice, a bavljenje modom i izrađivanjem odjeće u slobodno vrijeme smatralo se prikladnim hobijem.” What I found troubling was the subordinate clause. In my first attempt I wrote “...and being into fashion and making clothes in your free time was considered an appropriate hobby.” The problem was that a verb that was supposed to connect the two clauses was missing. Adding a few alterations made the meaning of the sentence clearer; “...and it was considered appropriate for women to be into fashion and make clothes in their free time.”

3. SOURCE TEXT II – TEHNOLOGIJA U NASTAVI PRIRODE I DRUŠTVA U OSNOVNOJ ŠKOLI

UVOD

Svjedoci smo naglog i brzog razvoja znanosti i tehnologije, a i u području obrazovanja i nastave također su vidljive posljedice znanstveno–tehnološke revolucije koja donosi nove mogućnosti. No važno je imati na umu da primjena najsuvremenijih tehničkih medija u nastavi ne može biti sama sebi svrhom. Za kvalitetnu upotrebu u nastavi sadržaji moraju biti didaktički i metodički oblikovani (Kock,1977; Issing,1997). Stoga neki autori ističu i potrebu konstituiranja zasebne grane didaktike tzv. didaktike medija (Kock,1977; Issing,1997). Novi medij u nastavnom procesu također zahtijevaju primjerene kompetencije učitelja. Poznato je da učenici najbolje uče kada su aktivno uključeni u proces učenja, te kada se od njih zahtijeva da kritički misle i sami donose odluke (Elmore i sur., 1993). Dok su u tradicionalnom sustavu obrazovanja učenici uglavnom pasivni, a učitelji su “čuvari znanja” (Evard,1995.) upotreba interneta otvara nove mogućnosti aktivnog učenja u kojem učenik kao istraživač preuzima odgovornost za vlastito učenje. Na taj način češći je doživljaj uspjeha kod učenika što utječe na samopoštovanje, kompetentnost ali i razvoj pozitivnih stavova učenika prema učenju i školi. Tako se uloga učitelja mijenja pa oni postaju mentori i vodiči pri čemu treba preferirati nastavne strategije u kojima je nastava orijentirana na učenika. No učitelj i dalje ostaje kreativni nositelj nastave, a upotreba novih tehnologija može mu dati nove mogućnosti i vrijeme za izražavanje te kreativnosti.

Obrazovna tehnologija

Obrazovna tehnologija definira se kao ukupnost svih tehničkih sredstava i pomagala, te s njima povezanih postupaka koji se primjenjuju u procesu usvajanja znanja i razvijanja

sposobnosti (Pletenac, 1990.). Obrazovna tehnologija podrazumijeva načine postizanja obrazovnih ciljeva, različite postupke i sredstva uspješnog poučavanja (Pastuović, 1999., Matijević, 2002.). Različiti autori pod medijima i tehnologijama razumijevaju nositelje informacija, oblike informacija, načine komuniciranja kao i tehnologije za poučavanje (Matijević, 2002. i 2004., Pastuović, 1999., Bates, 2004., Ally, 2005.). Nastavna tehnologija sadrži najmanje tri sastavnice: nastavna sredstva, pomagala i postupke. Obrazovna ili nastavna tehnologija nastoji odgovoriti na pitanje kako primjenjujemo nastavna sredstva i pomagala u procesu učenja i razvitka učeničkih sposobnosti. Ona obuhvaća sistemsko planiranje, implementiranje i evaluacija nastave, radi povećanja njezine efikasnosti (Rodek, 1986.). Možemo reći i da je obrazovna tehnologija „korištenje medija koji su nastali u komunikacijskoj revoluciji u obrazovne svrhe“ (Glossary, 1984.). Razvojem informatike misao o tehnologiji proširila se i na području nastave, odnosno obrazovanja. Tehnika postaje važan faktor u procesu nastave i uvjetuje da se klasični didaktički trokut (nastavnik-učenik-sadržaj) proširi u didaktički četverokut (nastavnik-učenik-sadržaj- tehnika). Primjena suvremene obrazovne tehnologije u nastavi ima svoje didaktičko- metodičke implikacije pri čemu nestaje tradicionalna funkcija nastavnika kao izvora znanja. Mijenja se i način komuniciranja u razredu, organizacija nastavnog procesa i njegova metodička realizacija

Multimedijalnost u odgoju i obrazovanju

Postoje različita stajališta o tome kada i uolikoj mjeri nove tehnologije treba uključiti u nastavu. Tako npr. Steinerove Waldorfske škole kao i niz alternativnih škola nisu sklone korištenju bilo kojeg vida tehnologije, pa ni upotrebi Interneta, u ranijoj školskoj dobi. No ove tehnologije bliske su učenicima i oni ih koriste u svakodnevnom životu i to uglavnom za igru i razonodu. Tako ih i njihova upotreba u nastavi asocira na zabavu što može pozitivno utjecati

na motivaciju učenika, a time i na rezultate učenja (Matijević, 1999.). Upotrebu tehnologije danas u nastavi teško možemo izbjeći, ali o razmjerima i načinima njene upotrebe valja dobro razmisliti i postaviti dobro definirane ciljeve.

Kompetencije korištenja interneta i razvoj kritičnog mišljenja u izboru informacija važne su sposobnosti za učenike bez obzira na nastavni predmet. Pretraživanje i korištenje interneta jedan je od najčešćih oblika korištenja ICT tehnologije u nastavi. Zbog toga bi razvoj ovih sposobnosti trebao biti uključen u podučavanje – pri tome je važno znati smisao informacija, imati prekoncepte o temi koja se pretražuje, treba znati izvući ključne riječi i imati za sve te aktivnosti dovoljno vremena. Ispitivanje imaju li svi učenici u 3. razredu gimnazije sve navedene sposobnosti za pretraživanje i učenje uz pomoć interneta o temi globalnog zatopljenja pokazalo je da dio učenika nije usvojio ove kompetencije kroz proces obrazovanja (Mork i sur., 2009.).

Dale (1969.) različite medije i izvore znanja prikazuje kao piramidu u čijim temeljima se nalaze izvorna iskustva, a na vrhu verbalne i vizualne metode. Između toga su demonstracijski eksperiment, ekskurzija, izložba, televizija, film, fotografija. Za razliku od toga prema Gagneovoj klasifikaciji nastavnih medija koja se temelji na različitim podražajima koje aktiviraju pojedini mediji multimedijски softver zauzeo bi visoko mjesto na ljestvici mogućnosti ostvarivanja raznovrsnih didaktičkih funkcija (Heidt,1974). Edling je izradio klasifikaciju na osnovu intenziteta podražaja. On najjači podražaj daje kontaktu s izravnom stvarnošću i međuljudskoj komunikaciji u autentičnim situacijama koje bi stoga trebale dominirati u nastavnom procesu (Heidt,1974). Uz navedeno, ne smije se zaboraviti da ne možemo izreći općenito pravilo, već da svaki software za nastavu treba procjenjivati pojedinačno zavisno od toga za koje učenike i na koji način ga želimo uključiti u nastavni proces. Tako bi izbor i didaktički dizajn multimedijskog softwarea trebao ovisiti o nastavnim ciljevima, prirodi procesa učenja, kondiciji korisnika, informatičkoj pismenosti,

osposobljenosti i motiviranosti za samostalno učenje, predhodnim iskustvima, psihofizičkoj zrelosti, komunikološkim obilježjima singularnih medija, te stupnju pomoći učitelja. Tko će odrediti sve ove parametre i prema njima izabrati najučinkovitiji model nastave i izvore znanja? Naravno učitelj koji bi za to trebao posjedovati potrebne kompetencije.

Neki autori smatraju da je upotreba Interneta i multimedijskog softwarea u sklopu sadašnjeg uobičajenog sata od četrdesetpet minuta čista utopija i donkihotski posao (Matijević, 1999.). No iskustva iz nastavne prakse ukazuju da je to itekako moguće ukoliko se precizno definira gdje i s kojim ciljem će se koristiti određeni materijal. U nastavi biologije postoje procesi koje učenici ne mogu vidjeti (barem ne dovoljno dobro) stoga njihova vizualizacija može biti od velike pomoći. To se odnosi primjerice na procese mitoze i mejoze. To ne znači da bi mikroskopiranje ovih procesa trebalo isključiti iz nastave, no tom metodom ne mogu se vidjeti svi potrebni detalji samog procesa. Proizlazi da je potrebno uskladiti i kombinirati upotrebu tehnologije u svladavanju samog procesa, ali i razvijati vještinu mikroskopiranja i izrade preparata koji omogućuju učenicima da ne zaborave da se ti procesi zbivaju u živim stanicama.

Učitelj bi morao prihvatiti nove tehnologije u nastavi i poticati uporabu takvih tehnologija zbog djece. Hrvatski učitelj mora učenike pripremiti za život i rad u informacijskom društvu kojem težimo. Time prvenstveno dobivamo samostalne učenike koji se ne ustručavaju potražiti podatke i njima raspolagati, te ih primjenjivati u svom radu. Osim toga, i samom učitelju takav pristup može ubrzati i olakšati rad.

Ciljevi istraživanja su:

- Utvrditi koliko učitelji razredne nastave koriste nastavna sredstva i pomagala za pripremu i održavanje nastave prirode i društva.

- Utvrditi koliko učitelji razredne nastave koriste ICT tehnologiju za pripremu i održavanje nastave prirode i društva.
- Utvrditi koliko učitelji poznaju prednosti i nedostatke upotrebe ICT-a u nastavi
- Utvrditi opremljenost škola suvremenom obrazovnom tehnologijom za potrebe nastave prirode i društva.

Hipoteze:

- Učitelji razredne nastave ne koriste suvremenu obrazovnu tehnologiju na nastavi
- prirode i društva.
- Učitelji nisu dovoljno educirani o metodičkoj vrijednosti ICT –a u nastavi.
- Škole nisu dovoljno opremljene suvremenom obrazovnom tehnologijom.

Lukša, Žaklin, et al. "TEHNOLOGIJA U NASTAVI PRIRODE I DRUŠTVA U OSNOVNOJ ŠKOLI." *Educatio biologiae*, vol. , br. 1., 2014, str. 27-35. <https://hrcak.srce.hr/148857>.

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3.1. TRANSLATION OF THE SOURCE TEXT II

TECHNOLOGY IN PRIMARY SCHOOL SCIENCE AND SOCIAL STUDIES CLASSES

INTRODUCTION

We are witnessing an abrupt and fast development of science and technology, and the consequences of the scientific-technological revolution in the field of education and teaching are as well evident, which in return opens new possibilities. However, it is important to bear in mind that the application of state-of-the-art technical media cannot be self-sustaining. For quality use in teaching contents must be didactically and methodically formatted (Kock, 1977; Issing, 1997). Therefore some authors emphasize the need for constituting a separate branch of didactics, the so called Media Didactics (Kock, 1977; Issing, 1997). New media in the educational process also requires appropriate competences of teachers. It is known that students learn best when they are actively included in the learning process and when they are required to think critically and make their own decisions (Elmore et al., 1993). While in the traditional education system students are generally passive and the teachers are ‘the guardians of knowledge’ (Edvard, 1995), using internet opens up new possibilities of active learning in which the student takes responsibility for his personal learning as an explorer. In this way, the experience of success among students is more common, which improves self-esteem, competence and also develops positive students’ attitudes towards learning and school. Hence, the teachers’ roles change and they become mentors and guides whereby teaching strategies where the teaching is student-oriented should be preferred. But the teacher still is the creative bearer of teaching and using new technologies can give him/her new possibilities and the time for expressing the creativity.

Educational technology

Educational technology is defined as the totality of all technical means and aids and with them connected procedures which are used in the process of knowledge acquisition and skill development (Pletenac, 1990). Educational technology comprises ways of achieving educational goals, different procedures and means of successful teaching/tuition (Pastuović, 1999, Matijević, 2002). Under the terms media and technology different authors understand carriers of information, types of information and ways of communication as well as technology used for teaching (Matijević, 2002 & 2004, Pastuović, 1999, Bates 2004, Ally 2005). Technology in teaching comprises at least three components: teaching materials, aids and procedures. Educational or teaching technology tries to answer the question of how do we apply teaching materials and aids in the process of learning and developing of student's abilities. It encloses systematic planning, implementing and evaluation of teaching in order to increase its efficiency (Rodek, 1986). We can also claim that educational technology is "the use of media created in the communications revolution for educational purposes" (Glossary, 1984). With the development of informatics the idea of technology spread to the area of teaching, i.e. education. Technology becomes an important factor in the teaching process and conditions that the classic didactic triangle (teacher-student -content) expands into a didactic square (teacher-student-content-technology). The application of modern educational technology in teaching has its didactic-methodical implications whereby traditional teacher's function as the source of knowledge disappears. The communication model in class, the organisation of the teaching process and its methodical realisation also change.

Multimediality in education

There are different views on when and how much new technology should be implemented in teaching. Thus, for example, the Steiner Waldorf School as well as a number of alternative schools are not prone to using any type of technology or even using the Internet at early school age. But this technology is familiar to the students and they use it in everyday life, generally for entertainment and leisure. Hence, students associate its use in teaching with entertainment which can have a positive influence on students' motivation, and thus on outcomes of learning (Matijević, 1999). Today using technology in teaching can hardly be avoided, but the dimensions and ways in which it is used should be considered well and well-defined goals should be set.

Skilful use of the Internet and development of critical thinking in the choice of information are essential capabilities for students no matter the teaching subject. Researching and using the Internet is one of the most frequent forms of utilizing ICT in teaching. Therefore, the development of these skills should be included in tuition. Considering this, it is important to know what the information means, to have preconceived ideas about the researched subject, to be able to extract keywords, and to have sufficient time for all these activities. A research done on whether 3rd grade grammar school students have all the abilities to research and learn about the subject of global warming with the help of the internet has shown that some students have not adopted these competences through the educational process (Mork et al., 2009).

Dale (1969) portrays different media and sources of knowledge as a pyramid, in the base of which we find direct experiences and on top verbal and visual methods. Between them there are demonstration, excursion, exhibit, educational television, motion pictures, still pictures. Apart from that, according to Gagne's classification of educational media, which is based on

different stimuli activated by particular media, the multimedia software is of crucial importance for the possibility of exercising various didactic functions (Heidt, 1974). Edling made a classification based on the intensity of stimulation. He gives the strongest stimulus to the contact with direct reality and interpersonal communication in authentic situations which should therefore dominate in the educational process (Heidt, 1974).

In addition, it must be borne in mind that we cannot generalise, but that one should evaluate all teaching software individually depending on aimed student group and how we want to include it the educational process. Thus, the choice and didactic design of multimedia software should also depend on teaching objectives, the nature of the learning process, the condition of the user, informational literacy, the ability and motivation for independent learning, previous experiences, psycho-physical maturity, communication features of singular media and the degree of teacher support. Who will determine all these parameters and choose the most effective teaching model and sources of knowledge? Of course, a teacher who should have the necessary competences to do so.

Some authors believe that the use of the Internet and multimedia software within the current forty-four minutes school hour is pure utopia and *Don Quixotian* work (Matijević, 1999).

However, experiences from teaching practice suggest that this is quite possible if it is precisely defined where and with what purpose certain material will be used. In biology class, there are processes that students cannot see (at least not see well enough) so the visualization of these processes can be of great help. This applies for example to the processes of mitosis and meiosis. This does not mean that analysing these processes with a microscope should be excluded from teaching, but with this method one cannot see all the necessary details of the process itself. It appears that it is necessary to coordinate and combine the use of technology

in the mastering the process itself, but also to develop the microscoping skills and prepare microscope slides so that students do not forget that these processes occur in living cells.

Teachers should accept new technology in teaching and encourage the use of such technologies for children's sake. A Croatian teacher must prepare the students for living and working in the information society which we are striving for. In this way we primarily create independent students who are not reluctant to look up and dispose of data and apply it in their work. In addition, this approach can also speed up and facilitate work for the teacher himself.

Research objectives are:

- Determine how many teachers use teaching materials and aids for preparing and teaching of Science and Social Studies classes.
- Determine how much do teachers use ICT technology for preparing and teaching of Science and Social Studies classes.
- Determine how much are teachers familiar with the advantages and disadvantages of using ICT in teaching.
- Determine the level of equipment of schools with modern education technology for the needs of Science and Social Studies classes.

Hypotheses:

- Teachers do not use modern educational technology in Science and Social Studies classes.
- Teachers are not educated well enough on the methodical value of ICT in class.
- Schools are not equipped well enough with modern educational technology.

3.2. COMMENTARY AND ANALYSIS

Text II: *Technology in Primary School Science and Social Studies Classes*

1. Genre: excerpt from a scientific paper dealing with the usage of technology in teaching.

2. Source: The excerpt is taken from a scientific paper entitled *Tehnologija u nastavi prirode i društva u osnovnoj školi*. The paper was published in a scientific journal entitled *Educatio Biologiae (EdBi): časopis edukacije biologije*, issue 1 in 2014. The paper was written by Žaklin Lukša, Snježana Puk, Nataša Pongrac and Damir Bendelja.

3. Audience: The paper is intended to be read by educators, mainly people interested in the fields of pedagogy and biology.

4. Purpose of writing: The purpose of the paper is to deliver information on the usage of technology in teaching biology.

5. Authenticity: As the scientific paper was published in the scientific journal *Educatio Biologiae (EdBi)*, which is published by the *Croatian Biological Society*, it can be considered as authentic.

6. Style: The style of the paper is informative. The information is presented in a clear and systematic way.

7. Level of formality: highly formal

8. Layout: The extract is taken from the first three parts of the text. The first part is titled *Introduction* and consists of one paragraph. The second part is titled *Educational technology* and consists of one paragraph. Both parts are of similar lengths. The third part is titled *Multimediality in education* and consists of seven paragraphs, which vary in length. The title *Introduction* is written in bold capital letters and the titles *Educational technology* and

Multimediality in education are written in bold letters. The text is justified on both sides. Part of the information is presented in the form of bulleted lists.

9. Content: The introductory part explains why new forms of media and technology need to be didactically and methodically shaped. It also proposes a new approach to teaching where the student is given more freedom to explore and the teachers become mentors. In the following paragraph, it is explained what educational technology is and what does it enclose. The third part deals with the questions when and how much technology should be implemented in teaching. It also mentions that abilities such as development of critical thinking and skilful use of the internet are essential for students and should be included in tuition. What follows is an example of how using technology in teaching science would be a success. The paragraph ends with the explanations why it is important for teachers to accept new technology in teaching. In the remaining text, the research objectives and hypotheses of the paper are listed.

10. Cohesion: Lexical cohesion is created by the repetition of key words such as *teaching, educational technology, media, multimediality, student, internet, information* and *school*.

11. Sentence patterns: The lengths of the sentences vary. The average sentence length is 17.8 words. Nevertheless, some sentences are exceptionally long.

12. Terminology of the subject: The research paper contains specialist terms, which are related to the field of pedagogy.

3.3. WORKFLOW

This text is the one I have found the most challenging to translate. The whole translating process was a difficult task of trying to retain the structure while also making sense in the target language.

The first issue I would like to elaborate on concerns terminology. The term *odgoj i obrazovanje* is a common collocation in Croatian. It is used in names of institutions in Croatia, such as *Agencija za odgoj i obrazovanje*, so it is a frozen expression. However, in English the term *education and care* is not used in this context. Usually it is just *education*, so I opted for that word.

I often had to change word order in the sentences so that the sentences sound more natural in English. For example, the sentence: *Različiti autori pod medijima i tehnologijama razumijevaju nositelje informacija, oblike informacija, načine komuniciranja kao i tehnologije za poučavanje (Matijević, 2002. i 2004., Pastuović, 1999., Bates, 2004., Ally, 2005.).* After changing word order where necessary, I came up with this English equivalent: *Under the terms media and technology different authors understand carriers of information, types of information and ways of communication as well as technology used for teaching (Matijević, 2002 & 2004, Pastuović, 1999, Bates 2004, Ally 2005).*

Another particular sentence I had trouble with is the following: “Zbog toga bi razvoj ovih sposobnosti trebao biti uključen u poučavanje – pri tome je važno znati smisao informacija, imati prekoncepte o temi koja se pretražuje, treba znati izvući ključne riječi i imati za sve te aktivnosti dovoljno vremena.” In order to make translating of this sentence easier, I decided to divide it in two parts: “Therefore, the development of these skills should be included in tuition. Considering this, it is important to know what the information means, to have preconceived ideas about the researched subject, to be able to extract keywords, and

to have sufficient time for all these activities.” It should be mentioned that I added the phrase *Considering this* at the beginning of the second sentence, so as to try to maintain the meaning of the original sentence as much as possible and also to create coherence between the two sentences.

Another issue I came across was with the following phrase at the beginning of the sentence: *Kompetencije korištenja interneta*. First I opted for the collocation digital competence, but that is not exactly what is required in this situation. Hence, I chose the expression *Skilful use of the Internet* because it matches in both stylistically and semantically.

The next problem I would like to tackle is the phrase *izrada preparata*, which relates to the field of biology. Now, the literal translation of this phrase would be preparing of preparation or making of preparation, which does not make any sense and it sounds odd and repetitive. The expression to prepare microscope slide is a much better match, as it precisely defines what is being done and is also a collocation in the English language.

4. SOURCE TEXT III – KUSTOSICE NOMINIRANE ZA MEĐUNARODNU NAGRADU 'Nasilje nad ženama provodi se kontinuirano, zgrožene smo situacijama kojima svakodnevno svjedočimo'

AUTOR: Patricia Kiš

OBJAVLJENO: 25.10.2018. u 14:46

Fotografkinja i kustosica koje stoje iza festivala fotografije Organ Vida upravo su nominirane za prestižnu međunarodnu nagradu The Lucie Award. U razgovoru za Globus otkrivaju zašto strani novinari posjećuju hrvatski festival, kako su se u glavnoj izložbi referirale na pokret #metoo te zašto su osnovale nagradu koja nosi ime Marine Viculin

Marina Paulenka i **Lea Vene**, fotografkinja i kustosica, nominirane su za međunarodnu nagradu The Lucie Award kao kustosice izložbe “Uključene, aktivne, svjesne - ženske perspektive danas”, koju smo u sklopu desetog Organa Vida, festivala fotografije, imali priliku gledati u Muzeju suvremene umjetnosti.

Nominirane ste za The Lucie Award. Koliko vam znači ova nominacija?

Marina: Nagrada je došla neočekivano u trenutku kad smo završavale festival i zaista još nismo u potpunosti svjesne da nam se to dogodilo i da smo se baš mi, jedine iz Europe, našle među nominiranimima u kategoriji najbolje izložbe. Nominirane smo anonimno, to je učinio prestižni savjetodavni odbor nagrade.

Ova nagrada najznačajnije je priznanje za doprinos fotografiji i kao takva u našoj kustoskoj praksi je do sada najveće priznanje. Sama nominacija će, vjerujem, pridonijeti vidljivosti hrvatske fotografske scene na svjetskoj razini i zasigurno otvoriti nove suradnje.

U konkurenciji s vama su i Paul Martineau koji je u Getty Museumu napravio izložbu “Stoljeće modne fotografije” te Lanka Tattersall, kustosica izložbe “Stvarni svjetovi”

koja je bila u losangeleskom muzeju MOCA-a, a predstavila je radove Brassaija, Diane Arbus, Nan Goldin. Koliko ste upoznati s radom kolega koji su s vama nominirani u istoj kategoriji i što mislite o njima?

Lea: Mislim da se nalazimo u izuzetno jakoj konkurenciji. Ako i ne dobijemo nagradu, čast je biti nominiran u ovoj kategoriji. Primarno pratimo programe raznih institucija koje se bave suvremenom umjetnošću i fotografijom pa tako mislimo da MOCA-e u LA-u te Getty Museum rade na relevantnim projektima koji jednako tako odražavaju mogućnosti takvih velikih institucija. Drago nam je da smo u istoj kategoriji s kustosicama **Sarah Greenough** i **Sarah Kennel** jer smo upoznate s njihovim kustoskim projektom samostalne izložbe **Sally Mann**.

Nagradu za životno djelo dobio je ove godine Lee Friedlander. Koliko je važno odužiti se nekim imenima?

Marina: Umjetnik poput **Leeja Friedlandera** jedno je od imena koja svakako zaslužuju ovakvu nagradu, zapravo čudno je da već ranije nije dobio priznanje. Zajedno s **Garryjem Winograndom** i **Diane Arbus** utemeljio je put novom razumijevanju i pristupu dokumentarnoj fotografiji. Ovakva priznanja podsjećaju na relevantnost umjetnika poput njega i potrebu da se njihov doprinos povijesti fotografije ne zaboravi.

U sklopu Organa Vida formirali ste i nagradu koja nosi ime pokojne povjesničarke umjetnosti Marine Viculin. Kako ste došli na ideju o nagradi? Koliko je Marina Viculin napravila za fotografiju?

Lea: O nagradi smo dugo razmišljali jer smo shvatili da na lokalnoj sceni nedostaje potpora koje potiču produkciju fotografskih projekata u nastanku. A kroz festival smo takvim radovima i umjetnicima željeli dati dodatnu vidljivost. Razmišljali smo o tome kome ju posvetiti, po kome je nazvati. Svi u organizaciji složili smo se kako je važno nagradu nazvati

po našoj kolegici, tada nenadano preminuloj povjesničarki umjetnosti Marini Viculin. Ona je zasigurno puno utjecala na afirmaciju fotografije, organizirala velik broj izložbi, zauzimala se za fotografe, pogotovo one mlade koji nisu do tada imali vidljivost i mogućnost izlaganja, u svojim ciklusima samostalnih izložbi poput “Brzo okidanje” i “Prvo okidanje”, koje nažalost nisu zaživjele u Klovićevima dvorima. Želimo da njezina ideja o potpori fotografije zaživi kroz ovu nagradu, a njezino ime bude upamćeno u budućim generacijama mladih umjetnika

O ovogodišnjem, desetom Organu Vida pisao je u Guardianu i David Batty. Koliko je važno da međunarodni tisak percipira izložbe koje se odvijaju na ovim prostorima i koliko to, na kraju, znači i za neku buduću percepciju domaćih umjetnika?

Lea: Svake godine bilježimo sve veći interes međunarodnih medija koji sami dolaze na festival u želji da poprate festivalska događanja te široj fotografskoj zajednici približe događanja na maloj i u svijetu dosta nepoznatoj sceni kao što je Hrvatska. Međunarodna medijska vidljivost gradi kredibilitet festivala i smješta ga uz bok sličnim većim fotografskim događajima. Domaća fotografska scena nije velika, a i godišnja produkcija radova je mala. Svake godine radimo na jačanju međunarodne prisutnosti kroz izložbe i projekte koje kuriramo izvan granica Hrvatske, kroz promociju na našim društvenim mrežama i kroz direktan kontakt između domaćih i stranih umjetnika, kustosa, novinara i ostalih stručnjaka na polju fotografije.

U intervjuu Guardianu rekle ste kako vam je kroz izložbe, a posebno kroz glavnu izložbu “Uključene, aktivne, svjesne - ženske perspektive danas”, za koju ste obje i nominirane, bila želja kontekstualizirati socijalnu i političku situaciju, od pokreta #metoo, do primjerice pitanja kako mlade žene sebe vide na društvenim medijima. Na koji se način izložba odnosila na #metoo pokret?

Marina: Mi smo inicijalno postavile poziv umjetnicima iz naše pozicije u kojoj smo doista željele saznati kakve su posljedice takve inicijative imale na umjetničku produkciju. Svjesne smo da su imale itekako velik utjecaj na Zapadu. Na natječaj se prijavilo preko 400 umjetnika iz cijeloga svijeta i tu je bilo jako puno radova koji su bili puko dokumentiranje prosvjeda, akcija i sličnih odgovora koje su pružile različite ženske i druge skupine. Ipak, naše članice žirija odabrale su, pored takvih fotožurnalističkih dokumenata, i one radove koji se na konceptualniji i suptilniji način dotiču posljedica #metoo pokreta. Možda je potrebno da naprosto vrijeme učini svoje pa ćemo kroz nekoliko godina vidjeti radove koji se problematski dotiču tih promjena u našem društvu. No, o pitanju #metoo pokreta smo itekako raspravljali na konferenciji o suvremenoj fotografiji.

Možda je najveću pažnju domaće javnosti izazvao sjajan ciklus Laie Abril, “O pobačaju”, o katastrofalnim posljedicama ilegalnog pobačaja. Koliko je još i danas važno osvješćivati o ovim temama? Kakve su opasnosti za društvo od neokonzervativizma?

Marina: Laia Abril donosi životne priče i istinita svjedočanstva koja je prikupila kroz svoje mukotrpno i dugogodišnje istraživanje u trilogiju pod nazivom “Povijest mizoginije”, a bavi se i temama kao što su mitovi oko menstruacije i poremećaja u prehrani. Velik broj ljudi mogao se poistovjetiti s tim pričama. Publika je izuzetno dobro reagirala na izložbu koja nema provokativan već edukativan karakter i dobro komunicira sa širokom publikom, pa čak i onima koji na prvi pogled ne dijele ista politička i društvena uvjerenja. Smatramo da je danas važnije nego ikad govoriti o ovim temama o kojima se generalno šuti. Nasilje nad ženama provodi se kontinuirano, a nitko ne snosi posljedice niti odgovornost. Zgrožene smo situacijama kojima svakodnevno svjedočimo. Jedina zapreka ovome je globalna ignorancija i neznanje u kojem leži velika opasnost – društvo bez znanja osuđeno je na propast. Važno je senzibilizirati društvo o ovakvim pitanjima i osvještavati ga putem umjetnosti i univerzalnih

vizualnih kodova i simbola koji prelaze generacijske jazove i krše jezične barijere.

Neokonzervativizam se lažno legitimira pod krinkom religije, a upliće se u obrazovanje, kulturu i druge aspekte života. Mladi su sve manje svjesni društvene i političke odgovornost i vlastite uloge aktivnog građanina.

Jedna od umjetnica čiji smo rad imali prilike vidjeti tijekom trajanja festivala, **Arvida Byström**, dobila je prijetnje silovanjem radi reklame za Adidas koju je snimila s dlakavim nogama. Iako joj nisu strane društvene mreže i njihov vokabular, iznenadila ju je, kako je rekla, uskogrudnost ljudi. Što je to u ljudskoj prirodi da ju može iznervirati dlakava noga žene?

Lea: Mlađa generacija umjetnica radi na redefiniranju poželjnog i očekivanog ženskog izgleda, svjesno se igrajući s rodnim stereotipima te kroz društvene mreže otvaraju prostor za javnu komunikaciju o tim temama, na taj način se direktno izlažući i nizu agresivnih istupa. Upravo takvi komentari pokazuju da je tema i više nego relevantna, da se veliki broj ljudi bori s duboko usađenim jednodimenzionalnim pogledom na prikladnu reprezentaciju ženstvenosti danas. Umjetnice poput Arvide pokazuju ostalima da se može i treba graditi ženski identitet izvan dominantnih modela koje nam nameće mainstream modna industrija i industrija ljepote.

Nina Berman, pak, pratila je u ciklusu “Autobiografija gospođice Wish” život jedne prostitutke preko dva desetljeća. Koliko dugo može trajati rad fotografa na jednom ciklusu?

Marina: Gospođicu Wish, protagonisticu rada **Nine Berman**, ne možemo obilježiti kao prostitutku, riječ je o žrtvi disfunkcionalne obitelji, zlostavljanja i dječje pornografije te umrežene industrije prostitucije. Wish nije imala izbora, ali se puno kasnije uspjela othrvati kako bi probala živjeti dostojanstveno uz rehabilitaciju. Dugoročnost rada na projektu je stvar samog umjetnika i njegove uloge u radu. To je jako individualna stvar: neki rade cijeli život

na jednom radu, a drugi ga naprave ekspresno brzo. Ako se involvirate u nečiji život, snosite i odgovornost za njega. Posao dokumentarnog fotografa je baš takav, oni rade sa i u stvarnom svijetu u kojemu su promatrači.

Slično poput Nine Berman, umjetnica **Dana Lixenberg**, koju smo prošle godine ugostili, snimala je preko 25 godina naselje Imperial Courts, nedaleko Los Angelesa; pratila je fotografskim aparatom njegove žitelje. Izmjenjivale su se generacije, neki su preminuli, neki završili u zatvoru, neki odselili. To je utjelovila u svojoj knjizi koju je nakon objave poklonila svima njima kao obiteljski album, sjećanje i uspomenu – to je način vraćanja zahvalnosti društvu.

Promovirali ste i mladu umjetnicu, netom diplomiranu studenticu Gloriju Lizde, koja se bavila osobnom pričom - nastojala je kroz fotografije vizualizirati što vidi njezin otac koji boluje od shizofrenije. Koliko je važno baviti se osobnim temama, kroz osobnu perspektivu?

Lea: Projekt **Glorije Lizde** izuzetno je hrabar projekt, otvoriti se o takvoj obiteljskoj situaciji prema našoj okolini nije mala stvar. Projekti naglašeno osobnog pristupa s jedne su strane veoma bitni za umjetnike, jer često funkcioniraju kao neka vrsta osobne terapije i borbe sa situacijama iz privatnog života i svakodnevice. S druge strane, publika jako dobro reagira na takav pristup, osjećaju da takve fotografije direktnije komuniciraju s njima pa se zbog toga poistovjećuju. Momenti ranjivosti fotografa ili njegovih subjekata često su poziv da se i sam gledatelj identificira s viđenim.

Organ Vida se odnedavno bavi i izdavaštvom, pa ste objavili i knjigu Borka Vukosava “Grad”.

Lea: U Hrvatskoj kronično nedostaje izdavačke djelatnosti na području vizualnih umjetnosti, a foto-knjige su dodatno nevidljive kao medij. Prošle godine započele smo poticanje

produkcije i promocije foto-knjiga i kao prvi projekt odabran je projekt “Grad” **Borka Vukosava**. Fotografije su nastale prije tri godine kao dio Borkova diplomskog rada, a nakon intenzivnog rada s dizajnericama iz studija Oaza knjiga je prije dva tjedna službeno predstavljena javnosti. Planiramo nastaviti objavu foto-knjiga pa tako možemo najaviti da ove godine radimo na novom izdanju **Igora Ilića**.

Marina, kada ste počinjali Organ Vida prije deset godina, jeste li vidjeli da će festival doći do desete, jubilarne godine s ovakvom međunarodnom listom gostiju?

Marina: Doista nismo, zaista smo ponosne na program i goste koje smo dovele. Jer, počeli smo vrlo spontano, tada mladi i neiskusni, učili smo u hodu, jedni od drugih, posjećujući brojne manifestacije po Europi, snalazeći se kako smo znali. Imali smo veliku želju i ustrajnost da u Hrvatskoj napravimo manifestaciju u kojoj možemo uživati u recentnoj suvremenoj fotografiji i ugostiti umjetnike i umjetnice kojima smo se divili i o njima samo čitali iz knjiga za vrijeme studija. Kvaliteta programa, nezavisnost na kulturnoj sceni, fokusiranost i suradnje kao glavne niti vodilje, doveli su nas do pozicije u kojoj smo sada.

Nakon deset godina želimo sagledati što smo to napravili i kamo dalje idemo. Nalazimo se na svojevrsnoj prekretnici jer smatramo da uvijek ono što dobro ide treba preispitati i mijenjati, unapređivati i pronalaziti druge kanale manifestacije. Imamo puno ideja i želimo održivu atmosferu, kao i cjelogodišnji program koji planiramo voditi u novom prostoru u Medulićevoj ulici u Zagrebu gdje otvaramo fotografsku galeriju.

Marina, bavili ste se temom Jehovinih svjedoka, kroz jedan drugačiji pristup, pa ženskom kaznionicom u Požegi, među ostalim. Koji je vaš sljedeći projekt?

Marina: Moj zadnji osobni umjetnički projekt bio je realiziran u suradnji s kustoskim kolektivom BLOK. Snimala sam u Domu za starije osobe Trešnjevka, prilikom čega sam preispitivala mogućnost stanovanja u takvim institucijama, ali i bavila se pitanjem pojma

starosti u našem društvu. Nadam se da ću o tome objaviti knjigu. Sljedeći rad na kojem počinjem raditi, tj. najprije istraživati, jest pitanje djevojčica i žena u našoj regiji. Dobila sam i podršku Ministarstva kulture za takvo istraživanje što je sjajna stvar s obzirom na to da ću morati dosta raditi na terenu.

Lea, bavite se kulturnom antropologijom i poviješću umjetnosti, a vodite i Galeriju “Kraljević”. Ima li neki novi projekt na kojem trenutno radite?

Lea: Trenutno u Galeriji “Miroslav Kraljević” počinjemo višegodišnji projekt fokusiran na umjetničko propitivanje posljedica turističkog razvoja na području Hrvatske. Turistička se ponuda i potražnja povećava uslijed značajnog vidljivog protoka stranog kapitala, a ovisnost o turizmu znatno utječe na svakodnevni život građana. Ova situacija zahtijeva redefiniranje javnih dobara u odnosu na povećani i - u mnogim slučajevima - nekontrolirani razvoj turizma. Kroz niz rezidencija i novih umjetničkih produkcija želimo skenirati stanje na obali, transformacije krajolika i ukazati na probleme turistifikacije te senzibilizirati javnost za navedene teme. Želja nam je izgraditi platformu koja će okupiti organizacije, inicijative i pojedince iz različitih dijelova Hrvatske kako bismo se sveobuhvatnije bavili temom turizma, razmijenili umjetničke programe te se dugoročno povezali s međunarodnim partnerima iz regije.

Kako ste vas dvije počele surađivati?

Lea: Godine 2015. profesionalno nas je povezao jedan panel u okviru festivala Organ Vida. Tema panela je bila opiranje stereotipima – konstrukcija ženskosti u vizualnoj kulturi, i obje smo shvatile da dijelimo stavove i vizije kako bi se u budućnosti toj temi kroz festival moglo pristupiti. Tri godine nakon planovi su nam se ostvarili. Profesionalno i privatno brzo smo kliknule i ubrzo smo zajednički pripremale i realizirale nove edicije festivala, razrađivale

ideje oko osnivanja prvog domaćeg centra za fotografiju, putovale i predstavljale festival izvan Hrvatske.

Kiš, Patricia. (2018, October 25). *Marina Paulenka i Lea Vene: KUSTOSICE NOMINIRANE ZA MEĐUNARODNU NAGRADU 'Nasilje nad ženama provodi se kontinuirano, zgrožene smo situacijama kojima svakodnevno svjedočimo'* [Web log post]. Retrieved September 10, 2019 from

<https://www.jutarnji.hr/globus/Globus-kultura/kustosice-nominirane-za-medunarodnu-nagradu-nasilje-nad-zenama-provodi-se-kontinuirano-zgrozene-smo-situacijama-kojima-svakodnevno-svjedocimo/7981073/>

4.1. TRANSLATION OF THE SOURCE TEXT III

CURATORS NOMINATED FOR INTERNATIONAL AWARD 'Violence against women is being perpetrated continually; we are appalled by the situations we are witnessing daily'

AUTHOR: Patricia Kiš

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The photographer and the curator behind the photography festival Organ Vida have just been nominated for the prestige international Lucie Award. In an interview with Globus they revealed why is the foreign press coming to the Croatian festival, how they referred to the #metoo Movement in the main exhibition and why did they establish an award which bears the name of Marina Viculin.

Marina Paulenka and **Lea Vene**, photographer and curator, have been nominated for the international Lucie Award as curators of the exhibition *Engaged, Active, Aware – Women's Perspectives Now*, which we had the opportunity to see within the tenth Organ Vida, photography festival, in the Museum of Contemporary Art in Zagreb.

You are nominated for the Lucie Award. How much does this nomination mean to you?

Marina: The award came unexpectedly in the moment when we were ending the festival and it still did not sink in completely and that we are the only Europeans who found ourselves amongst the nominees in the category of Exhibition of the Year. The nomination is anonymous, which is done by the prestige Advisory Board of the Award.

This reward is the most significant acknowledgement there is in terms of contributing to photography and is as such so far the greatest acknowledgement in our curatorial experience.

The nomination itself I believe will contribute to the visibility of the Croatian photographer scene at international level and surely open new ways of collaboration.

Competing with you is also Paul Martineau, who held the exhibition “A Century of Fashion Photography” at the Getty Museum and Lanka Tattersall, curator of the exhibition “Real Worlds”, who presented the works of Brassai, Diane Arbus, Nan Goldin, which was at the MOCA in Los Angeles. How familiar are you with the work of your colleagues and what do you think of them?

Lea: I think we are facing extraordinary competition. Even if we do not win the award, it is an honour to be nominated in this category. We are primarily observing the programmes of various institutions concerned with contemporary art and photography and thus think that the MOCA in LA and the Getty Museum work on relevant projects which equally reflect the possibilities of such big institutions. We are glad to be in the same category with curators **Sarah Greenough** and **Sarah Kennel** because we are familiar with their curatorial project, **Sally Mann’s** solo exhibition.

Lee Friedlander received a Lifetime Achievement Award this year. How important is it to find a way of paying homage to some artists?

Marina: An artist like **Lee Friedlander** is one of the names which certainly deserve such a reward; it is actually odd that he had not received it earlier. Together with **Garry Winogrand** and **Diane Arbus**, he established a path to a new understanding and approach to documentary photography. Such acknowledgements remind us of the relevancy of artists like him and the need that their contribution to the history of photography is not forgotten.

As part of Organ Vida you have also established an award which bears the name of late art historian Marina Viculin. How did the idea of the award come up? How much did Marina Viculin do for photography?

Lea: We thought long about an award because we realised that the local scene needs support that encourages production of photography projects in the making. Through the festival we wanted to give additional visibility to such works and artists. We have been thinking about after whom the award should be dedicated, after whom it should be named. Everyone in the organisation agreed on how it is important to name the award after our colleague, art historian Marina Viculin, who had passed away shortly before that time. She certainly had a lot of influence on the affirmation of photography, organized a large number of exhibitions, furthered photographers, especially the young ones who up to that point had no visibility and the possibility of exhibiting. She did that in her cycles of solo exhibitions “Snapshot” and “First Shot”, which unfortunately in Klovićevi Dvori never materialised. We want that her idea of support for photography comes through this award to life, and her name to be remembered by future generations of young artists.

David Batty wrote about this year’s, the tenth Organ Vida in the Guardian. How important is it that the international media perceives the exhibitions which take place here and how much does that, in the end, mean for future perception of local artists?

Lea: Every year we are recording increasing interest of the international media, who visit the festival eager to cover festival events and bring closer what is happening on the small and fairly unknown scene like the Croatian one. International media visibility builds the festival’s credibility and puts it side to side with similar bigger photography events. The local photography scene is not large, and the yearly work production is low. Every year we work on strengthening of international presence through exhibitions and projects. We curate them outside Croatia through promotion on social networks and through direct contact between local and foreign artists, curators, journalists and other experts in the field of photography.

In an interview for the Guardian you said that your wish was to contextualise the social and political situation, from the #metoo movement, to e.g. the question how young women see themselves on social media, through exhibitions. Especially through the main exhibition “Engaged, Active, Aware – Women’s Perspectives Now”, for which you both have been nominated. How did the exhibition relate to the #metoo movement?

Marina: We initially set up a call to artists from our position in which we really wanted to find out what consequences did such initiatives have on artistic production. We are aware that they had a significant impact in the West. More than 400 artists from all around the world applied for the competition and there were many works that were mere documentations of protests, actions and similar responses done by feminist and other groups. Still, our jury also selected, among such photojournalistic documents, those works which touched on the consequences of the #metoo movement in a more conceptual and subtle way. Maybe it is just necessary to let time take its course so in a few years we will see works that touch on these changes in our society problematically. But, we did thoroughly discuss the question of the #metoo movement at the conference on contemporary photography.

Laia Abril’s fantastic chapter “On Abortion” from her project on the catastrophic consequences of illegal abortion caused maybe the biggest notice of the local public. How important is it today still to raise awareness on these subjects? What are the dangers of neoconservatism for society?

Marina: Laia Abril brings life stories and true testimonies, which she gathered through her arduous and lengthy research for the trilogy “A History of Misogyny”, and she is also working on themes such as menstruation myths and eating disorders. A huge number of people could identify with these stories. The audience reacted remarkably well on the exhibition, whose content is not provocative but educational and communicates well with

broader audience, even with those who do not share the same political and social values. We think that today it is more important than ever to speak about these topics, which are usually kept in the dark. Violence against women is perpetuated continuously and no one faces consequences or responsibility. We are appalled by the situations we witness daily. The only obstacle to this is global ignorance with contains great danger – a society without knowledge is doomed. It is important to make the society more sensitive on such questions and raise awareness through art and universal visual codes and symbols which surpass generation gaps and break language barriers. Neoconservatism is falsely legitimising under the guise of religion, but it is interfering in education, culture and other aspects of life. The youth are becoming less aware of social and political responsibility and their role of an active citizen.

One of the artists whose work we had the chance to see during the festival, **Arvida Byström**, received rape threats for an Adidas advertisement in which she appeared with unshaved legs. Although social networks and their vocabulary are not foreign to her, she was surprised, as she said, by the narrow-mindedness of the people. What is it in human nature that a woman's hairy leg can unsettle it?

Lea: The younger generation of artists are working on redefining what a desirable and expected woman's appearance should be. They are opening space for public communication on these topics through social networks and by consciously playing with gender stereotypes. This way they are directly exposing themselves to a series of violent acts. Exactly such comments show that the topic is more than relevant, that a large number of people are fighting a deeply rooted one-dimensional view of the appropriate representation of femininity today. Artists like Arvida are showing others that a female identity outside the dominant models that are imposed by the mainstream fashion and beauty industry can and should be built.

Nina Berman, however, followed the life of a prostitute over the span of two decades in her photographic chapter “An Autobiography of Miss Wish”. How long can a photographer work on one chapter?

Marina: Miss Wish, the protagonist of **Nina Berman’s** work, cannot be labelled as a prostitute, it is about a victim of a dysfunctional family, molestation, child pornography and sex trafficking. Wish had no choice, but managed to break free so she could try to lead a dignified life supported by rehabilitation. The long-term nature of the work on the project is individual for the artist and his role in the work. It is very individual: some spend their whole lives on one project, and some make it in an instant. If you involve yourself in someone’s life, you are also held responsible for it. The job of a documentary photographer is exactly like this, they with reality and in the real world in which they are observers as well.

Similar to Nina Berman, artist **Dana Lixenberg**, whom we accommodated last year, filmed the Imperial Courts housing project near LA for over 25 years; she observed its inhabitants with a camera. Generations have passed, some passed away, some ended up in prison, some moved away. She embodied this in her book which she gifted to all of them as a family album, a memory and keepsake – it is a way of giving thanks back to society.

You’ve also promoted a young artist, a recently graduated student Glorija Lizde, who took on a personal story – through photographs she tried to visualise what her schizophrenic father sees. How important is it to tackle personal topics, through a personal perspective?

Lea: Gloria Lizde’s project is an extraordinarily brave project; to open up on such a family situation in our community is not a small thing. Projects of an accentuated personal approach are on one side very important for artists because they function as a type of personal therapy and struggle with situations from private and everyday life. On the other side, the audience

reacts well on this kind of approach; they feel that such photographs communicate more directly to them so they can identify. Moments of the photographer's vulnerability or his subjects' are often an invitation that the viewer identifies with the seen as well.

Organ Vida recently got into publishing, so you have also recently published the book "Grad" by Borko Vukosav.

Lea: Croatia is chronically missing publishing services in the field of visual arts, and in addition to that photo books are moreover invisible as a medium. Last year we started to encourage the production and promotion of photo books and **Borko Vukosav's** "Grad" was chosen as the first project. The photographs were taken three years ago as part of Borko's master's thesis and after working extensively with the designers from the Oaza Studio the book was officially presented to the public two weeks ago. We're planning to continue the publishing of photo books and thus can announce that this year we are working on a new edition of **Igor Ilić**.

Marina, ten years ago when you were starting Organ Vida, have you foreseen that the festival will reach its tenth anniversary with such a list of international guests?

Marina: We really haven't indeed, we are really proud of the programme and guests we have brought. Because we started very spontaneously, then young and inexperienced, we learnt by practice, from one another, visiting numerous events in Europe, getting by with what we knew. We had a strong wish and will to create an event in Croatia where we can enjoy recent contemporary photography and welcome artists which we admired and read about only from books during studies. The quality of the programme, independence on the cultural scene, focus and collaborations as the main guiding principles brought us into the position we are in now.

Ten years after we want to observe what we have done and where we are heading next. We are at a sort of crossroad because we think that all that goes well should be re-examined and changed, improved and other communication channels should be found. We have many ideas and want a sustainable atmosphere, as well as a year-round programme which we plan to administer in a new space in Medulićeva Street in Zagreb where we are opening a photography gallery.

Marina, you have dealt with the subject of Jehovah Witnesses through a different approach, then with the women's correctional facility in Požega among others. What is your next project?

Marina: My last personal art project was realised in collaboration with curators collective BLOK. While I was filming in Elderly Home *Trešnjevka*, I examined the living conditions in such institutions, and I have also tackled the concept of old age in our society. I hope to publish a book about it. The next work I am starting, i.e. researching first, is the issue of girls and women in our region. The Ministry of culture supported me for such a research which is a wonderful thing given that I will do a lot of fieldwork.

Lea, your field of work is cultural anthropology and art history, and you are also running the "Kraljević" Gallery. Is there a new project you are currently working on?

Lea: Currently, we are starting a multiannual project in the *Miroslav Kraljević* Gallery focused on artistic inquiring into the consequences of tourism development in Croatia. Supply and demand in tourism is increasing due to significant visible foreign cash flow and dependency on tourism impacts the citizens' everyday lives substantially. This situation requires redefining public property in correspondence to the increased and – in many cases – uncontrolled tourism development. Through a line of residences and new art productions we want to scan the conditions on the coast, transformations of the landscape and indicate on the

problems of touristification and thus raise public awareness for the mentioned topics. It is our desire to build a platform which will gather organisations, initiatives and individuals from different parts of Croatia so as to deal with the subject of tourism comprehensively, exchange art programmes and in the long run, connect with international partners from the region.

How did you two start working together?

Lea: In 2015 we were professionally associated by an art panel within the Organ Vida festival. The topic of the panel was defying stereotypes – the construction of femininity in visual culture, and we both realised that we share beliefs and visions on how one could approach this topic through the festival in the future. Three years later our plan came true. We shared a connection quickly, both professionally and privately, and were soon jointly preparing and realising a new edition of the festival, worked out ideas around the foundation of the first National photography center, travelled and presented the festival beyond the borders of Croatia.

4.2. COMMENTARY AND ANALYSIS

Text III: *Curators Nominated for International Award*

1. Genre: newspaper article, an interview with Marina Paulenka, Croatian photographer, and Lea Vene, Croatian curator

2. Source: The article was published on the website of the weekly magazine entitled *Globus* (culture section) on October 25, 2018. It was written by Patricia Kiš.

3. Audience: The text is intended for the general but educated and well-read audience.

4. Purpose of writing: The purpose of the text is to deliver information about the interviewees and their work and accomplishments with their latest award nomination as the central topic.

5. Authenticity: As the text was published on the official website of *Globus*, it can be considered authentic.

6. Style: The style of the article is informative and written in a formal manner but is understandable to the average reader.

7. Style: semi-formal

8. Layout: The title is written in bold capital letters and contains a quote from the interviewee, which is only bolded. Under the title is the by-line with the name of the author and the date of the publication. The article comprises 35 paragraphs. The first paragraph is written in bold italic letters. The interviewer's questions are written in bold letters, while the beginnings of the interviewees' answers are indicated by their first name written in bold followed by a colon. The text is justified to the left.

9. Content: The introductory paragraph gives an overview of the entire interview. The following paragraph introduces the interviewee's and gives information about their nomination. The remaining paragraphs contain questions and responses that cover various topics, e.g. the Organ Vida photography festival, the Lucie Award, the *Marina Viculin* Award, the #metoo movement, various artists and photographers and their plans for the future.

10. Cohesion: Cohesion is created by thematic progression and by the repetition of key words such as *photography, award, festival, project, artist, international* and *exhibition*.

11. Sentence patterns: The sentences are relatively long. The average sentence length is 22.8 words. The interviewee's give extensive and thorough answers to the interviewer's questions, which is why a lot of sentences have multiple clauses.

12. Terminology of the subject: The article contains the terms from the field of curating and photography.

4.3 WORKFLOW

The first issue I would like to begin with is translating the phrase *kustoska praksa*. Namely, the problem was that I found two expressions of very similar meanings. These are *curating* and *curatorial*. The expression *curating* is a gerund of the verb *curate* and according to the Collins English Dictionary it means “to be in charge of selecting, arranging, and presenting material for (an art exhibition or museum)”, while *curatorial* means “relating to curators and their work” and is an adjective. I opted for the second expression because of its meaning, which gives a good explanation of the kind of experience that was mentioned in the source text.

The second problem I came across was the question *Koliko je važno odužiti se nekim imenima?*. Especially troubling was the verb *odužiti se* and finding something that could match its meaning has been a tricky task. The first potential equivalent that I have found was the expression *to repay*, which according to the Merriam-Webster Dictionary means: “to pay back; to give or inflict in return or requital; to make a return payment to...” None of these expressions match the wanted meaning. The next expression I found was the phrasal verb *make up to [someone]*, which is defined by the Macmillan Dictionary as “to behave in a very friendly way towards someone, or to praise them, in order to get something for yourself” and “to do something good that helps someone to feel better after you did something bad to them”. Again, this expression was a mismatch. The next expression I found was *giving back to*. This expression is often found in the phrase *giving back to the community/society* and it basically means to contribute into your community for all the things you have received from it. On the Collins Dictionary webpage, I have found examples of sentences from newspaper where this expression is used in the following way: “That would be a way of giving back to the sport. (The Sun, 2013)” and “It is my way of giving back (Times, Sunday Times, 2016)”. This

expression would be acceptable if I had not found a better match. The idiom *pay homage to* is defined by the Merriam-Webster Dictionary as *to honour* and it is mostly used for artists, which fits the context of the text. This is why I opted for this expression in my translation, which resulted in: *How important is it to find a way of paying homage to some artists?* Also, I would like to mention that I opted for *some artists* instead of *some names* because the latter phrase does not make any sense in the given context.

The next issue was with the phrase “...oni rade sa i u stvarnom svijetu...”, which is completely normal and pretty common in Croatian. First I came up with *they work with and in the real world*, which sounded strange and *they work with reality and in the real world* seemed like a better fit.

Another minor issue was whether to use the word *edition* or *issue* when relating to photo books. Usually, books have editions and journals and magazines have issues. Since a photo book is a type of book, I opted for the word *edition*.

5. CONCLUSION

To conclude, I would like to emphasize on how complex and demanding translating can be, especially for someone with little previous experience. Having good grammar skills and vocabulary knowledge is definitely not enough in order to be able to create a satisfying translation of a text. One should have extensive knowledge of the culture, politics, history and many other aspects of the language they are rendering a text into, which requires a number of years spent studying that particular language.

Furthermore, the translator must be familiar with various topics, which often are far from his/her own field of occupation and interests. In order to familiarize with the specialist terminology and to avoid making mistakes in his/her translations, the translator often has to research extensively into the subject of the text. But what is most important is that a translator understands the essence of the text he/she is translating. Without sufficient comprehension, the translator is at risk of altering the intended meaning of the author or even of entirely missing the point of the text. The risks as those mentioned above grow proportionally with the complexity of the source text.

Including all the points, I would like to finish this thesis by saying that in order to become a good translator one must have substantial knowledge of both source text and target text language. She/he must have a good grasp of the vocabulary and a level of sophistication when it comes to culture, history or politics. Also must he/she be adept in recognising the meaning of the text and successfully render it into another language. All of this requires years of practice and patience. It is a never-ending process of improving and refining oneself that needs one final thing so as to come true; a strong will.

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