

Translation from Croatian into English: Translation and Analysis of Texts of Three Different Genres

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**TRANSLATION FROM CROATIAN INTO ENGLISH:
TRANSLATION AND ANALYSIS OF TEXTS OF THREE DIFFERENT GENRES**

DIPLOMSKI RAD

Rijeka, 2022

UNIVERSITY OF RIJEKA
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
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TRANSLATION AND ANALYSIS OF TEXTS OF THREE DIFFERENT GENRES**

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Translatology

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ABSTRACT

This thesis deals with translation of three texts of different genres written in the Croatian language - a veterinarian text, an interview and a legal text. Following the introduction, each source text is presented and accompanied by a brief chapter containing relevant information about the texts. The process of translation of the texts in question and the manner of dealing with specific problems that have arisen during this process is explained in the analyses sections which succeed the translations of each individual text. Finally, the thesis ends with a brief conclusion which covers the nature of challenges faced while translating. The two main focal points of this thesis are on the nature of problems faced while translating, possible solutions that have been considered, as well as chosen final solutions, with an emphasis on the translator's thought process and different approaches used while dealing with these three distinct types of texts.

Key words: *translation, Croatian, English, analyses, problems, solutions, veterinarian text, interview, legal text*

TABLE OF CONTENTS

1. INTRODUCTION	1
2. Introduction to the source text 1	3
2.1 SOURCE TEXT 1	4
2.2 Translation of the source text 1	12
2.3 Commentary and analysis	20
3. Introduction to the source text 2	26
3.1 SOURCE TEXT 2	27
3.2 Translation of the source text 2	35
3.3 Commentary and analysis	44
4. Introduction to the source text 3	49
4.1 SOURCE TEXT 3	50
4.2 Translation of the source text 3	55
4.3 Commentary and analysis	61
5. CONCLUSION	65
6. BIBLIOGRAPHY	67

1. INTRODUCTION

Translation is the process of rendering the intended meaning from the source language into the target language. “From the teleological point of view, translation is a process of communication: the objective of translating is to impart the knowledge of the original to the foreign reader. From the point of view of the working situation of the translator at any moment of his [or her] work (that is, from the pragmatic point of view), translating is a decision process: a series of a certain number of consecutive situations – moves, as in a game – imposing on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives.”¹

It is by no means an easy task, since the goal of translators is to call forth the closest possible reaction in the target audience to the one that the author of the source text wanted to evoke in his/her audience. In order to produce a quality translation, translators have to take a number of factors into consideration, such as the audience of the text, its level of formality, genre, style, and layout, among other characteristics of the particular text in question.

Translating a text includes a number of steps. Before a translator begins translating, he/she should read the source text carefully and try to understand the intended message of the source text and determine the target audience, style, level of formality and other previously mentioned elements of the text in question. This step helps the translator to establish which approach he/she should use in order to translate the text successfully, as well as to determine what type of problems may be faced in the process of translation.

Once the process of translation commences, translators usually face a number of different types of problems – depending on the genre and specific characteristics of the text in question. These problems can concern syntax, semantics, grammar, style, and they can even be of cultural, rhetorical, or practical nature. Different text genres require different approaches, and the type of problems that arise from one genre differ from the ones that may be faced in another. For certain texts, such as legal texts, more literal approach to translation

¹ Hatim, Basil and Munday, Jeremy (2004). “Translation An advanced resource book.” Routledge, p. 174

and problem-solving is more suitable than using a figurative approach, which is often used in literary translation, for example.

Once faced with challenges of translation, the translator has to think creatively in order to be able to suggest different potential solutions, which is a great technique of finding the best possible option. During this complex decision-making process, constant revision, double-checking and restructuring (if needed) of the translation are an excellent way of eliminating errors or omissions that may be present in the first version.

In my effort to demonstrate a translator's workflow and prove that various distinct problems are met in unrelated text genres, I will translate a veterinarian text, an interview and a legal text. I will then delineate the challenges I have been faced with, solutions for problems I have considered, as well as the ones I have considered to be the most appropriate, explain why I believe a particular option is better than the other(s), and how I found or thought of the final solution.

2. Introduction to the source text 1

The first text translated for the purpose of writing this thesis is an expert article entitled *Osobitosti zubala u mesojeda*, extracted from the *Veterinar* magazine. As the title of the article itself indicates, the text deals with veterinary science, more precisely with various dental characteristics present in carnivores.

The domain of translation that deals with texts such as this one is called specialized translation. Specialized translation includes a number of fields, such as law, business, medicine, commerce etc. The chosen text appertains to veterinary science.

As noted by Anna Romero in her article *Exploring veterinary science, a little-known translation specialization*, “The key to the specialisation may lie in the translators’ ability to answer several key questions: Who is the end reader? What is the context? How is the document organised?”² Since this text is an expert article written by students and professors of the University of Zagreb and published in a veterinary magazine, this particular text’s target audience is mainly composed of veterinary students and veterinary surgeons, and, to paraphrase Romero’s claims, the nature of such texts is usually demanding in terms of content and specialisation.

Much like this one, specialized texts are precise, clear, logical and brief, they do not contain redundant elements, complicated phrases or sentences. However, translating this text was quite a challenge, especially while dealing with terminology, readability and quality issues, regardless of the fact that it was fairly clear and easy to comprehend in general.

² Romero, Anna (2014). “Exploring veterinary science, a little-known translation specialization”. *Medical Writing*, Vol 23. No 3., p. 182

2.1 SOURCE TEXT 1

STRUČNI ČLANAK

Veterinar 49(2): 50-56

OSOBITOSTI ZUBALA U MESOJEDA

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SAŽETAK

Komparativna odontologija područje je znanosti koji se bavi proučavanjem zuba različitih vrsta. Glavna funkcija zuba je primanje i žvakanje hrane te je to glavni uvjet za određivanje njihove građe i izgleda. Osim uloge u procesu hranjenja i obrani od grabežljivaca zubi su važno sredstvo i u društvenom životu, ostvarivanjem položaja pukim pokazivanjem očnjaka, ili u ozbiljnijim slučajevima, primjerice u borbi. Smatra se da pravi zubi sadržavaju dentin koji se stvara tijekom cijelog života, a osim dentina njihovu građu čini i zubna pulpa koja hrani zub, caklina kao najtvrdije tkivo i cement koji je nositelj osnovne supstancije. Postoje različite vrste zuba, a razlikujemo ih ovisno o njihovoj građi, smještaju, funkciji te po vrstama u kojih se pojavljuju. U heterodontnom se zubalu zubi prema položaju i funkciji dijele na kutnjake, pretkutnjake, očnjake i sjekutiće, za razliku od homodontnih koji su isti i najčešće čunjasta oblika. Tri su osnovna dijela zuba (kruna, vrat i korijen zuba), no postoje razlike u položaju korijena, žvačnim plohama, a i sama histološka građa zuba karakteristična je za određenu vrstu životinja. Oblikom, griznom plohom, namjenom i položajem razlikuju se zubi biljojeda, svejeda i mesojeda. Sekodontno zubalo nalazimo u mesojeda s izraženim šiljcima namijenjenim tvrđoj hrani. Zube sisavaca dijelimo na trajne i mliječne, koji nakon nekog vremena ispadaju. Zubi mesojeda nužan su čimbenik u preživljavanju životinja, posebice su u životinja lovaca karakteristične građe i funkcije, s naglašenom funkcijom očnjaka i derača u kopnenih životinja. U mesojeda je dokazana

pretpostavka da se jačina ugriza povećava redukcijom broja zuba, skraćivanjem lubanje te promjenama u temporo-mandibularnom zglobu.

.....

UVOD

Komparativna odontologija je područje znanosti koje se bavi poredbenim proučavanjem zuba različitih vrsta životinja (Alt i sur., 1997.), te time izlazi iz okvira klasične stomatologije. Poznavanje osobitosti zuba iznimno je važno radi same usporedbe vrsta, razumijevanja njihovih životnih osobitosti i filogenetskog razvoja, proučavanja statusa okoliša s obzirom na prisutnost onečišćivača ili čak pojedinih uzročnika bolesti te određivanja starosti životinja u sklopu populacijskih istraživanja, odnosno izrade i provjere plana gospodarenja. Primarna funkcija zuba je 505 primanje i žvakanje hrane te je i osnovni čimbenik koji određuje njihovu građu i izgled. Osim toga, zubi imaju i ulogu u društvenom životu kao sredstvo pokazivanja protivniku, a u pojedinih vrsta i kao sredstvo za obranu. Prema novijim spoznajama o podrijetlu zuba vidljivo je da njihov razvoj može potjecati od ektoderma, endoderma ili pak kombinacije ovih slojeva (Huyseunne i sur., 2009.; Fraser i sur., 2010.). Kad je riječ o tome što određuje pojam zub, prema većini autora pravi zubi su oni koji sadržavaju dentin, a građeni su od zubne pulpe, dentina, cakline i cementa, pri čemu raspored tih tvrdih tkiva može varirati ovisno o vrsti. Osim takvih zuba, postoje i druge vrste poput rožnatih zuba ili jajnog zuba za probijanje ljuske jajeta. Rožnati zubi nemaju dentin, nego rožnatu supstanciju što nam govori i sam naziv, te su razvijeni u beščeljusnica (*Agnatha*), odnosno kružnoustih koje danas predstavljaju paklare i sljepulje (Peyer, 1968.). Rožnati se zubi pojavljuju i u nekih drugih vrsta, primjerice u punoglavaca žaba. Jajni zubi u nekih vrsta gmazova mogu također imati dentinsku osnovu, ali su u načelu zapravo rožnati zubi. Pravi zubi ili dentinski zubi u sisavaca se većinom sastoje od četiri glavna oblika koji odgovaraju i točno određenoj funkciji. Tako razlikujemo sjekutiće, očnjake, pretkutnjake i kutnjake, te se takvo zubalo naziva heterodontnim. U nekih se životinja zubi mogu nalaziti u više redova, na gornjoj ili samo na donjoj čeljusti, u usnoj šupljini i izvan nje, dok se u riba mogu naći i na kostima nepca, pterigoidnim kostima, raoniku (vomeru), premaksili, ždrijelnim kostima i škržnim lukovima.

BITNE OSOBITOSTI ZUBA

Kad je riječ o sisavcima, svi se zubi u odnosu na čeljust sastoje od vanjskog dijela (ektognati) i unutarnjeg dijela (endognati) (Peyer, 1968.). Glavni dijelovi zuba su kruna zuba

ili corona dentis, vrat zuba ili collum dentis i korijen zuba ili radix dentis. U nekih vrsta postoje zubi dugih korijena, kratkih korijena, odnosno čak i zubi bez pravog korijena. Kod krune u većine sisavaca razlikujemo pet ploha. Griznu ili žvačnu, usnu, bukalnu, jezičnu i stražnju plohu (Kallay, 1977.). Zubi se razvijaju u zubnim alveolama ili zubnicama. Ovisno o obliku učvršćenja ili sidrenja na kost, zubi mogu biti usidreni u odgovarajuće udubljenje u kosti i povezani parodontnom svezom pa govorimo o tekodontnom zubalu. Druge oblike sidrenja nalazimo izvan razreda sisavaca, a mogu biti na gornjem rubu kosti pa govorimo o akroodontnom zubalu ili utisnuti u kost sa strane, pa je to pleurodontno zubalo (Kallay, 1977.). Histološki gledano, zubi se sastoje od cakline (substantia adamantina) koja se nalazi uglavnom s vanjske strane u predjelu krune. Caklina ne sadržava stanice te se kao takva ne može prepravljati niti pregrađivati. S obzirom na to da sadržava gotovo 95% minerala, najtvrdje je tkivo u organizmu i najvažnija obrana zuba od vanjskih čimbenika. Iza cakline slijedi dentin (substantia eburnea) koji stvaraju odontoblasti smješteni na površini pulpe. Odontoblasti šalju svojim vlaknima supstanciju prema caklini. Tvoreći tako vlakna i kanaliće, međusobno se povezuju (Peyer, 1968.). Za razliku od cakline dentin se stvara tijekom cijeloga života te razlikujemo primarni (nastao tijekom razvoja zuba), sekundarni (taloži se duž pulpne komore tijekom cijeloga života kao odgovor na trošenje zuba) i tercijarni (nastaje brzo kao odgovor na akutna oštećenja zuba te je svojevrsna zakrpa zuba). Sljedeći sloj je cement (substantia ossea) koji se nalazi u području korijena zuba. Nositelj je osnovne supstancije vapnenca i kolagenih neovapnjenih vlakana. Razlikujemo dijelove cementa koji sadržavaju (celularni) i one koji ne sadržavaju stanice (acelularni) (Peyer, 1968.). Na dijelovima cementa bez stanica hvataju se Sharpeyeva vlakna čija je funkcija pridržavanje zuba u zubnim alveolama. To je dio tzv. parodontalnog tkiva ili desmodont (Kallay, 1977.). U unutrašnjosti krune i u kanalu korijena nalazimo zubnu pulpu (pulpa dentis), koja ima ponajprije hranidbenu ulogu zuba, ali i ulogu u obrani zuba, osjetu te, prema novijim spoznajama, i regeneraciji zuba. Zubna pulpa sadržava krvne žile, limfne žile, živce i razne stanice. Ovdje valja naglasiti kako, ovisno o vrsti životinje, postoje i veće ili manje razlike u građi zuba pa tako primjerice dentin može biti takozvani vazodentin, osteodentin, ortodentin ili pak plicidentin. Slične varijacije mogu se pronaći i u caklini, a cement ne mora uvijek biti prisutan.

OBLICI ZUBA I RAZLIKE U OVISNOSTI O FUNKCIJI ZUBA

Kao što smo već spomenuli, zube dijelimo i prema obliku. Ako su zubi jednaka oblika, govorimo o homodontnom zubalu, kakvo većinom imaju niži kralježnjaci. Takvi su

zubi obično čunjasta oblika i nazivaju se haploidnim zubima. Zubi različita oblika, kao što ih ima većina sisavaca, neke ribe i neki gmazovi, tvore zubalo koje se naziva heterodontnim. Tijekom filogeneze, ovisno o modelu prehrane, zubi su se različito razvijali, te jasno razlikujemo njihove oblike u mesojeda, svejeda i biljojeda. U mesojeda kruna pretkutnjaka i kutnjaka je uska, latero-lateralno sploštena. Grizna ploha takvih zuba na sebi nosi šiljaste, oštre kvržice prilagođene upravo rezanju tvrde hrane i kostiju. Takav oblik nazivamo sekodontnim oblikom koji imaju sve zvijeri, tobolčari, te neki šišmiši i kukcojedi (Kallay, 1977.). Kod svejeda ti šiljci postaju tupi, različitih oblika i sadržavaju više kvržica, te su tako namijenjeni raznolikoj prehrani. Zubalo koje ima pretkutnjake sekodontnog tipa, a kutnjake mastikoformnog tipa zove se mješovito, miksogeno zubalo, karakteristično za svejede (Peyer, 1968.). Sraštavanjem kvržica nastaje široka površina namijenjena i prilagođena mljevenju biljne hrane. Ako su kvržice srasle u grebene tvoreći oblike polumjeseca na žvačnoj plohi, govorimo o selenodontnom obliku i imaju ga biljojedi preživači. Sjekutići biljojeda također se razlikuju. Primjerice u konja, sjekutići imaju široke incizijalne rubove i vertikalna su položaja, dok su u preživača lopatasta oblika i labiooralno uži, a u gornjoj ih čeljusti niti nema, nego postoji naborana orožnjala sluznica (Kallay, 1977.). Biljojedi nemaju klasične očnjake, točnije u velikog su broja vrsta oni zakrčljali ili su svojim oblikom slični sjekutićima te ih nazivamo inciziformnim. Takvi su očnjaci često izmješteni neposredno uz sjekutiće. Tu još pripada lofodontni oblik kutnjaka, a pojavljuje se uglavnom u slonova (Kallay, 1977.). Važno je spomenuti i da kvržice kutnjaka mogu biti u obliku slova V pa je to onda zalambdodontni oblik, ili u obliku slova W pa je to dizalambdodontni oblik, a mogu biti i kombinirane (Kallay, 1977.). Danas se predmnijeva da je primitivno zubalo pravih sisavaca sadržavalo 44 zuba, što nazivamo potpunim ili kompletnim zupalom. Stoga bi osnovna formula trebala glasiti $I\ 3/3$, $C\ 1/1$, $P\ 4/4$, $M\ 3/3$ (Kallay, 1977.). Takvo zubalo imaju primjerice svinje. Ipak, danas postoje i naznake o prvim sisavcima koji su imali i veći broj zuba od 44.

Ono važno što još nismo spomenuli je da se zubi sisavaca dijele u mliječne i trajne zube. Mliječni ili prolazni zubi koji rastu od samog početka života i otpadaju nakon nekog vremena, te trajni koji ostaju tijekom cijelog života. Osim toga, postoje i zupala sa samo jednim setom zuba tijekom života što nazivamo monofiodontnim zupalima. Potpunu suprotnost nalazimo u zupalima gdje dolazi do redovitih izmjena zuba tijekom života, a nazivamo ih polifiodontnim zupalima.

ZUBI MESOJEDA

Za očekivati je da su zubi nužan čimbenik u preživljavanju svakog mesojeda. Ipak, to nije u potpunosti točno te nalazimo vrlo učinkovite mesojede bez zuba, s vrlo malim ili pak iznimno jako

razvijenim zubima. Pritom se u ovome izlaganju



Slika 1: Očnjak sabljazubog tigra (*Smilodon fatalis*). Ljubaznošću djelatnika muzeja Rancho La Brea.

nećemo osvrnati na vrste koje se hrane planktonom ili drugim sitnim životinjama. Primjerice, iako je plavetni kit (*Balaenoptera musculus*) mesojed, zbog veličine njegova plijena nećemo ga posebno opisivati u ovom radu. Skupina koja se hrani razmjerno velikim plijenom (uspoređujući plijen s vlastitom veličinom), a pritom nemaju zube, jesu kornjače. Kornjače umjesto zuba imaju rožnate nazubljene ploče na "kljunu", koje mogu biti različita oblika ovisno o vrsti hrane kojom se hrane. Unos plijena u usta nakon hvatanja kornjače obavljaju prednjim ekstremitetima, gurajući uhvaćeni plijen dublje u usta. Osim njih, ne smijemo zaboraviti niti na krastače ili pak jesetre koje također nemaju zuba. Vrste koje pretežno imaju male zube, a i dalje su iznimno učinkoviti lovci, jesu primjerice som (*Silurus glanis*) i brazilska električna jegulja (*Electrophorus electricus*). U vrsta koje imaju dobro razvijene zube lako se prema oblicima zuba može naslutiti kakvim se plijenom hrane. Tako su primjerice zubi namijenjeni hvatanju skliskog plijena kao što su ribe, čunjasta oblika i relativno uski. Pritom, vanjski zubi mogu veličinom premašivati unutarnje te kao takvi služe primarno za hvatanje i probijanje plijena (primjer štuka, *Esox lucius*). Pojam vanjski zubi rabi se u vrsta koje imaju više od jednog reda zuba te vanjski predstavljaju zube na čeljusti, dok su unutarnji zubi oni na ostalim kostima. Sličnu građu zuba možemo uočiti i u, primjerice, psine zmijozube (*Eugomphodus taurus*) ili gavijala (*Gavialis gangeticus*), u čijoj su prehrani uglavnom ribe. Vrste koje se hrane krupnijim plijenom u pravilu imaju deblje konusne zube (krokodil, aligator) ili trokutaste, nazubljene zube (poput velikog bijeloga morskog psa ili piranje). Na primjeru sisavaca vidljiva je specijalizacija zuba pri čemu posebnu ulogu imaju očnjaci i derači. Derači su zubi namijenjeni odgrizanju zalogaja na prigodnu veličinu, a čine

ih gornji četvrti pretkutnjak i donji prvi kutnjak. Pritom valja naglasiti kako su derači zapravo pravo obilježje kopnenih grabežljivaca (Savage, 1976.), dok morski grabežljivci imaju zubalo u znatnoj regresiji prema homodontnom i nemaju derače. Nešto manje je to izraženo u perajara, a znatno više u kitova zubana. Jedna od zanimljivosti derača je njihov način zatvaranja u vidu "dvostruke giljotine" (Savage, 1976.). Time se u početnom dijelu zatvaranja čeljusti derači dotiču u stražnjem dijelu, a tek kad su usta zatvorena i u prednjem dijelu. Ovakav model omogućuje stvaranje velike sile ugriza na maloj površini (Savage, 1976.). Prema Christiansenu i Adolfssenu (2005.) jačina ugriza mjerena na deračima najveća je u lava (*Panthera leo*) 3405 N, zatim tigra (*Panthera tigris*) 3007 N i polarnog medvjeda (*Ursus maritimus*) 2403 N. Za razliku od derača, očnjaci služe za probadanje i usmrćivanje, a u kombinaciji s prednjim ekstremitetima i za pridržavanje plijena. U pravilu su u kopnenih mesojeda očnjaci gornje i donje čeljusti podjednako razvijeni. Neke su vrste razvile posebno velike i masivne očnjake, primjerice medvjedi i velike mačke.



Slika 2: Zubalo risa (*Lynx lynx*). Vidljivo je skraćenje lubanje, naglašeni očnjaci i derači te sekodontno zubalo.



Slika 3: Zubalo smeđeg medvjeda (*Ursus arctos*). Obratite pozornost na znatno smanjena prva tri pretkutnjaka.

Ovdje svakako treba spomenuti pripadnike izumrlih vrsta sabljozubih mačaka (danas analize pokazuju da su bile srodnije lavovima negoli tigrovima), ali i drugih sabljozubih vrsta koje su imale i do 18 cm duge očnjake (slika 1) (Feranec, 2008.). Način na koji životinja pretežno dolazi do hrane moguće je također promatrati i prema snazi ugriza, tako primjerice lav ima ugriz na području očnjaka od 2152 N, a na deračima spomenutih 3407 N, dok primjerice pjegava hijena (*Crocuta crocuta*) ima ugriz od 782 N na očnjacima i 1428 N na deračima. U ovoj podjeli, naime, lava smatramo izrazitim mesojedom, dok je pjegava hijena dobrim

dijelom i strvinar s redovitim udjelom kostiju u prehrani. Pretkutnjaci mesojeda pokazuju očiti trend redukcije broja. Tako su primjerice prva dva pretkutnjaka mačaka znatno manja od ostalih, a vrlo često i u potpunosti nedostaju (slika 2). Psi uglavnom imaju sva četiri pretkutnjaka s trendom povećavanja veličine prema kutnjacima. Prvi pretkutnjaci smeđeg medvjeda (*Ursus arctos*) su, slično mačkama, jako smanjeni (slika 3), dok u izumrlog špiljskog medvjeda (*Ursus spelaeus*) u potpunosti izostaju (Villa Taboada i sur., 2001). I tu postoje dodatne specijalizacije, tako da su pretkutnjaci vrsta koje se hrane većim udjelom kostiju (primjerice hijene) nešto širi, jače razvijeni i prekriveni debljim slojem cakline (Savage, 1976.). Kad je riječ o kutnjacima, glavni trend koji se može zamijetiti u zubalu mesojeda jest redukcija broja i pojednostavnjenje forme. Pritom se žvačne plohe dobrim dijelom zadržavaju u, primjerice, porodici Ursidae, nešto slabije u porodici Canidae, a u potpunosti izostaju u porodici Felidae. U skladu s tim, mačke ne žvaču hranu, te se niti ne rabi termin žvačna ploha zuba. Sjekutići mesojeda su uvijek prisutni, razmjerno su slabo razvijeni i služe za skidanje mesa s kostiju. Narav života mesojeda, veličina plijena, udio kostiju u prehrani i stupanj agresivnosti u uskoj su svezi s učestalošću prijeloma zuba. Tako je Van Valkenburgh (2009) otkrio visok udio prijeloma zuba u sive lisice (*Urocyon cinereoargenteus*) – 60% jedinki, pjegave hijene (*Crocuta crocuta*) – 57% i lisice obične (*Vulpes vulpes*) – 56%. Pritom su lisica obična i siva lisica oportunisti koji se hrane različitom hranom, među ostalim i strvinama, a imaju razmjerno slabe zube. S druge pak strane zanimljivo je da je svega 24% pregledanih lubanja lavova imalo prijelome zuba, dok je taj udio u tigrova iznosio čak 36%, odnosno 34% u leoparda (*Panthera pardus*). Moguće je da objašnjenje leži u činjenici da tigrovi i leopardi love pojedinačno te su stoga postavljeni i veći zahtjevi pred njihovo zubalo tijekom lova.

ZAVRŠNE NAPOMENE

Zubi su se stoljećima razvijali i mijenjali, prilagođavali različitim uvjetima, hranidbi i vrstama. Pojava zuba i razvitak čeljusti među najvažnijih su novitetima koji su omogućili naseljavanje različitih ekoloških niša i, posljedično, razvijanje čitava niza različitih životnih oblika. Redukcija broja zuba tekla je usporedno s promjenama na lubanji, a isto tako s načinom prehrane mijenjali su se i pojedini zubi. Pritom je trend redukcije zuba vidljiv i u biljojeda i svejeda, no u njihovim se slučajevima zadržavanjem krezubine nije promijenila i sama dužina lubanje. U mesojeda je redukcijom broja zuba i skraćivanjem lubanje te promjenama u temporo-mandibularnom zglobov ostvarena pretpostavka za povećanje jačine

ugriza. Svaka ta promjena rezultirala je manjom ili većom specijalizacijom te problemima u opstojnosti pojedinih vrsta. Danas su mačke najspecijaliziraniji mesojedi.

2.2 Translation of the source text 1

EXPERT ARTICLE

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DENTAL CHARACTERISTICS IN CARNIVORES

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ABSTRACT

Comparative odontology is a field of science that deals with the study of teeth of different animal species. The main function of teeth is to obtain and masticate sustenance and this is the main condition for determining their structure and appearance. In addition to their role in the process of ingestion and defense against predators, teeth are also an important tool in social life, being used for gaining position by simply baring fangs, or in more serious situations, for example in combat. It is believed that real teeth contain dentin that is created throughout the entire life of an animal and, in addition to dentin, the structure of teeth consists of dental pulp that nourishes the tooth, enamel as the hardest tissue and cementum that is the carrier of the basic substance. There are different types of teeth, and we differentiate between them according to their structure, placement, function, and the species in which they occur. In the heterodont dentition, teeth are divided according to position and function into molars, premolars, canines and incisors, unlike homodont dentitions, which are identical and usually cone-shaped. There are three basic parts of the tooth (crown), dental neck and root of tooth), but there are differences in the position of the root of tooth and masticatory surfaces; moreover, the histological structure of tooth itself is characteristic of particular animal species. Shape, masticatory surface, purpose and position of teeth of herbivores, omnivores and carnivores differ. The secodont dentition is found in carnivores

with protruding tips intended for more solid sustenance. Mammalian teeth are divided into permanent and deciduous teeth, and the latter fall out eventually. Carnivore teeth are a necessary factor in the survival of these animals; their structure and function are especially distinctive in animals that hunt, with an emphasis on the function of carnassial teeth and canines in terrestrial animals. Bite strength in carnivores has been proven to increase by reduction of the number of teeth and the length of skull, as well as changes in the temporomandibular joint.

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INTRODUCTION

Comparative odontology is a field of science that deals with the study of teeth of different species (Alt et al., 1997), and thus surpasses conventional dentistry. Understanding teeth characteristics is extremely important for the purpose of comparison of species, as well as understanding their life characteristics and phylogenetic development, studying the condition of the environment with regard to the presence of pollutants or even individual causes of diseases, and determining the age of animals as part of population surveys, i.e. the development and verification of a species management plan. The primary function of teeth is to obtain and masticate sustenance and this is the main condition for determining their structure and appearance. In addition, teeth also play a role in social life as a means of intimidating the opponent, and in some species as a means of defense. According to recent findings on the origin of teeth, it is evident that their development may originate from ectoderm, endoderm or a combination of these layers (Huyseunne et al., 2009.; Fraser et al., 2010). When it comes to determining the term tooth, according to most authors, real teeth are those that contain dentin and are made of dental pulp, dentin, enamel and cementum, whereby the arrangement of these hard tissues can vary depending on the species. In addition to such teeth, there are other types like corneous teeth or egg teeth used for piercing the egg shell. Corneous teeth do not contain dentin, but a corneous substance, which is what the name itself tells us, and they develop in Agnatha, i.e. Cyclostomi that are, at present time, represented by lampreys and hagfish (Peyer, 1968). Corneous teeth also appear in some other species, such as tadpoles. In certain species of reptiles, egg teeth may also have a dentin base, but technically, they are actually corneous teeth. Real teeth or dentin teeth in mammals are mostly composed of four main shapes that correspond to a specific function; we distinguish

incisors, canines, premolars and molars, and such a dentition is called heterodont. In some animals, teeth may appear in multiple rows, on the upper jaw or only on the lower jaw, in the oral cavity and outside of it, while in fish they may also appear on the palate bones, the pterygoid bones, the vomer, the premaxilla, the pharynx bones and the branchial arches.

IMPORTANT CHARACTERISTICS OF TEETH

When it comes to mammals, all teeth in relation to the jaw consist of the outer part (ectogenous) and the inner part (endogenous) (Peyer, 1968). The main parts of tooth are crown of tooth or *corona dentis*, dental neck or *collum dentis* and root of tooth or *radix dentis*. In some species there are teeth with long roots, short roots, and even teeth that lack real roots. In the crown, in most mammals we can distinguish five surfaces; masticatory or grinding, oral, buccal, lingual and distal surface (Kallay, 1977). Teeth develop in dental alveoli or tooth sockets. Depending on the shape of the fixation or anchoring to the bone, teeth can be anchored in a corresponding recess in the bone and connected by a periodontal bond, meeting the definition of the thecodont dentition. Other forms of anchoring are found outside the class Mammalia. Anchoring can be on the upper edge of the bone when an acrodont dentition is in question, or imprinted in the bone on the side when a pleurodont dentition is in question (Kallay, 1977). From a histological point of view, teeth consist of enamel (*substantia adamantina*), which is mainly located on the external side, in the crown area. Enamel does not contain cells and as such cannot be modified or altered. Since it contains almost 95% of minerals, enamel is the hardest tissue in an organism as well as crucial defense of teeth against external factors. The enamel is followed by dentin (*substantia eburnea*), which is created by odontoblasts located on the surface of the dental pulp. Odontoblasts transmit substance towards the enamel via their fibers. By forming fibers and channels, they interconnect (Peyer, 1968). Unlike enamel, dentin is created throughout a lifetime and we distinguish between primary (formed during the development of teeth), secondary (deposited along the pulp chamber throughout the entire lifetime in response to tooth wear) and tertiary dentin (formed quickly in response to acute tooth damage and acts a kind of tooth patch). The next layer is cementum (*substantia ossea*), located in the area of the root of tooth. It is the carrier of the basic substance of limestone and non-calcified collagen fibrils. We distinguish parts of cementum that contain cells (cellular) and those that do not contain cells (acellular) (Peyer, 1968). Sharpey fibers, whose function is to hold teeth in dental alveoli, attach to the parts of cementum that do not contain cells. It is part of the so-called periodontal fiber or desmodontium (Kallay, 1977). Dental pulp (*pulpa dentis*) is

situated inside the crown and in the root canal. It plays a primarily nutritional role in teeth, but it also plays a role in the protection of teeth, sensation and, according to recent findings, regeneration of teeth. Dental pulp contains blood vessels, lymphatic vessels, nerves and various cells. At this point it should be stated that, depending on the species of animals, there both more and less significant differences in tooth structure. For instance, dentin can be the so-called vasodentin, osteodentin, orthodentin or plicidentine. Similar variations can also be found in the enamel, and cementum may not always be present.

TOOTH SHAPES AND DIFFERENCES IN RELATON TO TOOTH FUNCTIONS

As mentioned previously, teeth are also classified according to shape. In homodont dentitions, mostly present in lower vertebrates, the teeth are all shaped in the same way. Such teeth are usually cone-shaped and are called haplodont teeth. Differently shaped teeth, which is present in most mammals, certain fish and some reptiles, form what is called a heterodont dentition. During phylogenesis, depending on the diet model, teeth evolved differently, and we clearly distinguish their shapes in carnivores, omnivores and herbivores. In carnivores, the crown of premolars and molars is narrow, latero-laterally flattened. The masticatory surface of such teeth carries pointy, sharp lumps adapted precisely to cutting harder food and bones. Such a shape is called the secodont teeth shape, and all carnivores, marsupials, and certain bats and insectivores have it (Kallay, 1977). In omnivores, these spikes become blunt, of different shapes, containing multiple lumps, and are thus intended for a varied diet. A dentition with premolars of the secodont type and flat, broad molars adapted for grinding and masticating sustenance is called a mixed dentition, and it is characteristic of omnivores (Peyer, 1968). As the lumps fuse together, a wide area intended for and adapted to the grinding of plant foods is created. If the lumps have grown into ridges, forming crescent shapes on the masticatory surface, a selenodont shape, that is present in ruminants, is in question. The incisors of herbivores also differ. For instance, in horses, incisors have wide incisional edges and are vertical in position, while in ruminants they are shovel-shaped and labio-orally narrow, and completely absent in the upper jaw, but there is a wrinkled corneous mucosa (Kallay, 1977). Herbivores do not have classic canines, more precisely in a large number of species they are reduced or shaped similarly to incisors and are called incisive. Such canines are often displaced immediately adjacent to the incisors. There is also the lophodont shape of the molars, and it is present mainly in elephants (Kallay, 1977). It is also important to note that the lumps of the molars can be V-shaped, and this is called a zalambdodont shape. They can also be W-shaped, which is called a dilambdodont shape, and

they can even be combined (Kallay, 1977). Today, it is predicted that the primitive dentition of real mammals contained 44 teeth, which is called an entire or complete dentition. Therefore, the basic formula should read $I\ 3/3, C\ 1/1, P\ 4/4, M\ 3/3$ (Kallay, 1977). Pigs, for example, have such a dentition. However, today there are also indications of the first mammals that had a number of teeth larger than 44.

An important fact that has not yet been mentioned is that mammalian teeth are divided into deciduous and permanent teeth. Deciduous or primary teeth grow from the very beginning of life and fall out after a while, and permanent teeth last a lifetime. In addition, there are dentitions with only one set of teeth during a lifetime, which are called monophyodont dentitions. The complete opposite is found in dentitions where there are regular tooth changes throughout life, and these are called polyphyodont dentitions.

TEETH OF CARNIVORES

It is to be expected that teeth are a necessary factor in the survival of every carnivore. However, this is not entirely true, as we find very effective carnivores without teeth, with very small or extremely highly developed teeth. In this paper, species that



Figure 1: Canine tooth of a saber-toothed tiger (*Smilodon fatalis*). Courtesy of the staff of the Rancho La Brea Museum.

feed on plankton or other tiny animals will not be discussed. For instance, although the blue whale (*Balaenoptera musculus*) is a carnivore, due to the size of its prey, it will not be specifically described in this paper. A group of animals without teeth that feeds on relatively large prey (comparing the prey to its own size), are turtles. Instead of teeth, turtles have corneous serrated plates on their 'beaks', which can be of different shapes, depending on the type of sustenance they consume. Turtles intake the prey into the mouth after catching it by using their front extremities, pushing the captured prey deeper into the mouth. In addition, toads or sturgeon, that also lack teeth, should be mentioned as well. Species that predominantly have small teeth and are still highly efficient hunters are, for example, catfish (*Silurus glanis*) and Brazilian electric eel (*Electrophorus electricus*). In species that have

well-developed teeth, the shape of teeth can be used in order to determine what kind of prey they feed on. For example, teeth intended for catching slippery prey such as fish are cone-shaped, and relatively narrow. Also, the external teeth may exceed the internal teeth in size and as such serve primarily for catching and piercing prey (for example pike, *Esox lucius*). The term external teeth is used in species that have more than one row of teeth and the term external teeth represents teeth on the jaw, while the internal teeth are those on other bones. Similar tooth structure can also be seen in, for example, the sand tiger shark (*Eugomphodus taurus*) or the gharial (*Gavialis gangeticus*), whose diet consists mainly of fish. Species that feed on larger prey generally have thicker conical teeth (crocodile, alligator) or triangular, serrated teeth (such as in great white sharks or piranhas). In the example of mammals, the specialization of teeth is visible, with canines and carnassial teeth playing a special role. Carnassial teeth are intended to bite off morsels to appropriate size, consisting of the upper fourth premolar and the lower first molar. However, it should be noted that carnassial teeth are actually a real feature of land predators (Savage, 1976), while marine predators feature dentitions in significant regression towards homodont and they do not have carnassial teeth. This is slightly less pronounced in pinnipeds, and considerably more in toothed whales. One of the interesting features of carnassial teeth is their way of closing in the form of a 'double guillotine' (Savage, 1976). Thus, in the initial part of the jaw closure, the carnassial teeth touch in the back, and only when the mouth is closed, they touch in the front as well. This model allows the creation of a large bite force on a small surface (Savage, 1976). According to Christiansen and Adolfssen (2005), the bite strength measured on carnassial teeth is highest in lions (*Panthera leo*) 3405 N, followed by tigers (*Panthera tigris*) 3007 N and polar bears (*Ursus maritimus*) 2403 N. Unlike carnassial teeth, canines are used for stabbing and killing, and in combination with the front extremities, for holding the prey. As a rule, in the case of terrestrial carnivores, the canines of the upper and lower jaws are equally developed. Some species have developed particularly large and massive canines such as bears and large cats.



Figure 2: Dentition of a lynx (*Lynx lynx*). Shortening of the skull, accentuated canines and carnassial teeth, and a secodont dentition are apparent from this figure.



Figure 3: Dentition of a brown bear (*Ursus arctos*). Note the significantly reduced first three premolars.

Members of extinct species of saber-toothed cats should certainly be mentioned at this point (modern analyses show that they were more similar to lions than tigers), but also other saber-toothed species whose canines were up to 18 cm long (Figure 1) (Feranec, 2008). The manner in which an animal predominantly feeds can also be observed according to the strength of the bite. For instance, a lion's bite is in the area of 2152 N on the canines and 3407 N on the carnassial teeth, while the spotted hyena (*Crocuta crocuta*) has a bite of 782 N on the canines and 1428 N on the carnassial teeth. In this classification, lions are considered to be distinct carnivores, while spotted hyenas are also scavengers with a regular share of bones in their diet. The premolars of carnivores show an obvious trend of reduction in number. For example, the first two premolars of cats are significantly smaller than those of other carnivores, and they are very often even completely missing (Figure 2). Dogs generally have all four premolars with a trend of increase in size towards the molars. The first premolars of the brown bear (*Ursus arctos*) are, similarly to cats, greatly reduced (Figure 3), while in the case of the extinct cave bear (*Ursus spelaeus*) they are completely absent (Villa Taboada et al., 2001). Here too, there are additional specializations, so the premolars of species that feed on a larger proportion of bones (for example, hyenas) are somewhat wider, more developed and covered with a thicker layer of enamel (Savage, 1976). When it comes to molars, the main trend that can be observed in the dentition of carnivores is the reduction of number and the simplification of form. Additionally, the masticatory surfaces are largely retained in, for instance, the Ursidae family, slightly less in the Canidae family, while they are completely absent in the Felidae family. Accordingly, cats do not masticate sustenance, and the term masticatory surface of teeth is not even used. The incisors of carnivores are always present,

relatively poorly developed and they serve to remove the meat from bones. The nature of the life of carnivores, the size of the prey, the share of bones in the diet and the degree of aggressiveness are closely related to the frequency of tooth fractures. Thus, Van Valkenburgh (2009) discovered a high proportion of tooth fractures in gray foxes (*Urocyon cinereoargenteus*) – 60% of individuals, spotted hyenas (*Crocuta crocuta*) – 57% and red foxes (*Vulpes vulpes*) – 56%. The red fox and the grey fox are opportunists who feed on different sustenance, including carrions, and have relatively weak teeth. On the other hand, it is interesting that only 24% of the examined lions' skulls had tooth fractures, while the share in tigers was as much as 36%, and 34% in leopards (*Panthera pardus*). It is possible that the explanation lies in the fact that tigers and leopards hunt individually and therefore, higher demands are placed on their dentition during hunting.

FINAL REMARKS

For centuries, teeth have evolved and changed, adapting to different conditions, nutrition and species. The presence of teeth and the development of jaws are among the most important novelties that have allowed the settlement of various ecological niches and, consequently, the development of a whole range of different life forms. The reduction of the number of teeth was carried out in parallel with the changes in the skull, and with changing the diet, individual teeth changed as well. The trend of teeth reduction is also evident in herbivores and omnivores, but in their cases, the very length of the skull did not change by retaining the diastema. In carnivores, reduction of the number of teeth, shortening of the skull, and changes in the temporo-mandibular joint meet the conditions for increasing bite strength. Each of these changes resulted in less or more specialization and problems in the survival of individual species. Today, cats are considered to be the most specialized carnivores.

2.3 Commentary and analysis

The first problem I encountered while translating this text was the term *primanje hrane* in the sentence *Glavna funkcija zuba je primanje i žvakanje hrane te je to glavni uvjet za određivanje njihove građe i izgleda*. In my opinion, this sentence sounds somewhat strange even in Croatian. The first possible solution for the translation of the word *primanje* that I thought of was the verb *receiving*. However, in this particular case, it would be rather odd to write that the primary function of teeth is to be given sustenance, which is the meaning of the word *receive*. Instead, I opted for the verb *obtain* which is, according to the Merriam-Webster Dictionary, synonymous with verbs such as *get*, *secure*, *capture*, *come by*, and is definitely a much better fit for this sentence because my goal was to successfully interpret the meaning that the authors of the source text wanted to convey to their readers. Although this expression does sound strange to a degree even in the source language, every reader will be able to understand what the authors meant, which is not necessarily the case in English. Since I had to conform to the English language in order to produce a quality translation, translating this word literally was not a good option. The final translation of this sentence is: *The main function of teeth is to obtain and masticate sustenance and this is the main condition for determining their structure and appearance*.

When it comes to word choice, I found two challenging terms in the following sentence: *Osim uloge u procesu hranjenja i obrani od grabežljivaca zubi su važno sredstvo i u društvenom životu, ostvarivanjem položaja pukim pokazivanjem očnjaka, ili u ozbiljnijim slučajevima, primjerice u borbi*. The first term is *pokazivanje očnjaka*. The word *očnjak* can be translated in English both as *canine (tooth)* or *fang*, and the latter is usually used in more informal context. Since this is an expert article, its level of formality, which greatly influences the translator's word choice, should be fairly high. This is also the main reason why I translated *žvakanje hrane* as *masticating sustenance* instead of *chewing food*. Similarly, I decided to use the word *canine* for *očnjak* in my translation, with one exception being this particular sentence. I translated *pokazivanje očnjaka* as *baring fangs* simply because I believe that this choice improves the text's readability. According to Online Oxford Collocation Dictionary, *baring fangs* is a collocation, i.e. a habitual juxtaposition of two or more specific words with a fixed word order and great frequency of use among native speakers. Naturally, conforming to the 'spirit' of the target language by making choices such

as this one will make the translation read more fluently. Although it is important to maintain the desired and requested level of formality, the translator should also keep in mind that using more formal synonyms of certain words, especially if they are a part of a collocation, can make the translation seem unnatural, which is far from preferable. The second challenging term referred to at the beginning of this paragraph is the last word of the sentence in question – *borba*. Although the first solution that comes to mind is *fight*, I believed that choice is overly informal for this article, so the two considered possible solutions were *combat* and *conflict*. I was not sure what is the particular difference between these two words, but after a quick search on the Merriam-Webster Dictionary I found out that the word *combat* is used to describe a fight or contest between individuals or groups, while the word *conflict* can also be used to describe a fight, but it is usually used to describe armed fights such as war battles – and this association with arms is exactly what I was trying to avoid. If I had to guess before looking up the meanings of these words, I would have guessed the opposite because of the Croatian word *konflikt* which, according to Hrvatski jezični portal, can technically also be used to describe an armed fight, but in the majority of cases it is used to describe quarrels or disputes based solely on words, completely excluding physical fighting. We are all influenced by our native language and although *conflict* and *konflikt* are not exactly false friends, I believe that nuances like these do make a difference to a native speaker's ear and this is why every single doubt should be double checked while translating. Of course, I came to the conclusion that the noun *combat* is a better fit for this sentence.

While translating the introduction of this expert article, I came across a problem in the first sentence: *Komparativna odontologija je područje znanosti koje se bavi poredbenim proučavanjem zuba različitih vrsta životinja (Alt i sur., 1997.), te time izlazi iz okvira klasične stomatologije*. The particular expression I found to be challenging is *klasična stomatologija*. Here, I almost fell into the trap, because I immediately started questioning whether I should translate *klasična* as *classic* or *classical*. Soon, I realized that these words are not what I was looking for. Instead, I chose to translate *klasična stomatologija* as *conventional dentistry*, which perfectly grasps the meaning of the expression in the source language.

Another challenge I faced while translating this text is the word *danas* in the following sentence: *Ovdje svakako treba spomenuti pripadnike izumrlih vrsta sabljozubih mačaka (danas analize pokazuju da su bile srodnije lavovima negoli tigrovima), ali i drugih sabljozubih vrsta koje su imale i do 18 cm duge očnjake (slika 1) (Feranec, 2008.)*. In the first version of my translation I wrote *today, the analyses show that they were more similar to*

lions than tigers, but after re-reading it I realized that it sounds rather strange in English. Although this expression is commonly used in Croatian, this is not the case in English, so I decided to write *modern analyses show that they were more similar to lions than tigers*, which reads significantly more in the spirit of the English language.

In order to make sure my translation reads clearly, I had to make certain adjustments when it comes to several sentences. For example, while translating the sentence *Tako su primjerice prva dva pretkutnjaka mačaka znatno manja od ostalih, a vrlo često i u potpunosti nedostaju (slika 2)*. I first wrote: *For example, the first two premolars of cats are significantly smaller than those of others, and they are very often even completely missing (Figure 2)*., but I soon realized that it sounds a little unclear. By writing *significantly smaller than other carnivores* instead of *significantly smaller than others*, I made sure that the readers of my translation will have no problem understanding what exactly is this part of the sentence referring to.

Moreover, I used inversions in certain sentences in order to improve their readability and to make them more in conformity with the nature of the English language. For instance, the sentence *Ako su zubi jednaka oblika, govorimo o homodontnom zubalu, kakvo većinom imaju niži kralježnjaci*. became *In homodont dentitions, mostly present in lower vertebrates, the teeth are all shaped in the same way*. Similarly, I translated the sentence *Odontoblasti šalju svojim vlaknima supstanciju prema caklini*. as *Odontoblasts transmit substance towards the enamel via their fibers*.

Furthermore, I also chose to ‘split’ certain lengthy sentences in two shorter ones. Although the Croatian language ‘loves’ long, complicated sentences, this is simply not the case in English, where sentences as long as several lines which are packed with information are considered unnecessarily complicated and difficult to fully understand. For instance, I translated the sentence *Način na koji životinja pretežno dolazi do hrane moguće je također promatrati i prema snazi ugriza, tako primjerice lav ima ugriz na području očnjaka od 2152 N, a na deračima spomenutih 3407 N, dok primjerice pjegava hijena (Crocota crocuta) ima ugriz od 782 N na očnjacima i 1428 N na deračima*. into the following two sentences: *The way in which an animal predominantly feeds can also be observed according to the strength of the bite. For instance, a lion's bite is in the area of 2152 N on the canines and 3407 N on the carnassial teeth, while the spotted hyena (Crocota crocuta) has a bite of 782 N on the canines and 1428 N on the carnassial teeth*.

Comparably, I connected certain shorter sentences in one longer sentence by using a semicolon. Semicolons are rarely used in the Croatian language, which is certainly not the case in English. For example, I translated the two short sentences *Kod krune u većine sisavaca razlikujemo pet ploha. Griznu ili žvačnu, usnu, bukalnu, jezičnu i stražnju plohu* (Kallay, 1977.). into *In the crown, in most mammals, we can distinguish five surfaces; masticatory or grinding, oral, buccal, lingual and distal surface* (Kallay, 1977). Likewise, the sentences *Pravi zubi ili dentinski zubi u sisavaca se većinom sastoje od četiri glavna oblika koji odgovaraju i točno određenoj funkciji. Tako razlikujemo sjekutiće, očnjake, prekutnjake i kutnjake, te se takvo zubalo naziva heterodontnim.* became *Real teeth or dentin teeth in mammals are mostly composed of four main shapes that correspond to a specific function; we distinguish incisors, canines, premolars and molars, and such a dentition is called heterodont.* Although these two sentences were not as short as the ones in the previous example, I decided to connect them with a semicolon because the information in the second sentence is directly building on the information from the first sentence.

Furthermore, in order to produce a quality translation, I opted for the impersonal voice, which is commonly used in scientific texts in English in order to make them sound more objective. For example, I translated the sentence *Ono važno što još nismo spomenuli je da se zubi sisavaca dijele u mliječne i trajne zube.* into *An important fact that has not yet been mentioned is that mammalian teeth are divided into deciduous and permanent teeth.* Another example is the sentence *Pritom se u ovome izlaganju nećemo osvrnati na vrste koje se hrane planktonom ili drugim sitnim životinjama.,* which became *In this paper, species that feed on plankton or other tiny animals will not be discussed.*

The most time-consuming part of translating this text was finding the English equivalents of all the technical terms and correct names of the mentioned animal species, mainly because the text is abounding in them. Luckily, online sites such as Medicinski leksikon, Struna (Hrvatsko strukovno nazivlje) and especially The Free Dictionary by Farlex have helped me greatly in understanding the meaning of the terms in question, as well as finding their English equivalents. What is more, human and veterinary dentistry have a lot in common, so using vocabularies, books, articles or textbooks related to human dentistry and medicine in general was also an option.

Certain terms have more than one name in English, such as *kruna* (*zuba*), which can be translated both as *crown* or *corona*. In cases such as this one, the translator must choose one

version and make sure to stick to it throughout the entire translation in order to avoid confusing the readers. When it comes to this particular example, I chose to use *crown* because it is more commonly used in this type of texts. Translations of some terms were fairly easy to find, such as *mliječni zubi* (*deciduous teeth*), *trajni zubi* (*permanent teeth*) or *dentin* (*dentin*). Others required more research and proof-checking, like *rožnati zubi* (*corneous teeth*), *konusni zubi* (*conical teeth*) or *derači* (*carnassial teeth*), while some terms were extremely difficult or impossible to find. For instance, the term *kutnjaci mastikoformnog tipa* in the sentence *Zubalo koje ima pretkutnjake sekodontnog tipa, a kutnjake mastikoformnog tipa zove se mješovito, miksogeno zubalo, karakteristično za svejede* (Peyer, 1968). was particularly problematic to translate because I was not able to find a single possible solution for the translation of the word *mastikoformni*, and neither a definition in Croatian. Just by looking at the word, I was quite sure that I understood its meaning, since *masticare* in Italian means chewing, masticating and the latter part of the word refers to form, shape. However, I could not find the English equivalent of this adjective, so I started researching about dentitions and teeth shapes in omnivores, but I still could not find the appropriate translation. Since I am not an expert in veterinary medicine, I decided to contact a friend who studies veterinary medicine, another friend who is a dentist and even my former English teacher from elementary school because I remembered that she has some experience in translation. None of them has come across this particular word, but they all confirmed my assumption related to the word's meaning, adding that molars in omnivores are broad and flat in shape and that their main role is to masticate and grind sustenance and that the word *mastikoformni* could definitely be interpreted in this way. After having considered all this information, I translated the sentence in question in the following manner: *A dentition with premolars of the secodont type and flat, broad molars adapted for grinding and masticating sustenance is called a mixed dentition, and it is characteristic of omnivores* (Peyer, 1968).

Throughout this article, the authors mentioned numerous animal species, writing their Croatian names first, followed by the Latin version in brackets. I used the official, Latin names to find the English translations. However, I came across a challenge while looking for the translation for *psina zmijozuba* (*Eugomphodus taurus*). At first I was confused because, according to the results of my Google search, the species in question is called sand tiger shark in English, but there was a different Latin name stated in the brackets - *Carcharias taurus*. After researching the taxonomy of the sand tiger shark, I found out that its taxonomic

classification has been a subject of discussion for a long time, and its name has been changed a few times by several scientists over the years. Sand tiger shark's current official scientific name is in fact *Carcharias taurus*, and the authors of the source text used a dated version. After clearing this issue up, I was certain that *sand tiger shark* is, in fact, the correct solution.

3. Introduction to the source text 2

The second chosen text is an interview titled *Odškrinuta vrata zatvorenih svjetova*, written by Leila Topić and published in a biweekly called *Zarez*. The interviewees are Paula Zora and Luiza Bouharaoua, who are founders of the *Skribonauti Association*. In the interview, they talk about the purpose and goals of their association, as well as the advantages of creative workshops for inmates.

Much like other interviews, the second text chosen for the purpose of writing this thesis is written in a rather informal, colloquial style. The structure of the text is logical, it opens with a brief introductory chapter in which the author explains what inspired her to conduct the interview itself. This introduction is followed by a series of questions and answers. The audience of the text is composed of the readers of the biweekly, i.e. 'ordinary people' interested in learning more about the topic of the interview.

This text is mainly composed of short sentences, the style is fairly informal, characterized with the use of idioms and colloquialisms, but despite the fact that this interview may seem quite easy to translate at first, the problems and challenges discussed in the analysis prove that is simply not the case and one has to be extremely careful when dealing with this type of texts, especially when it comes to word choice.

3.1 SOURCE TEXT 2

15.3.2016.

Leila Topić

Odškrinuta vrata zatvorenih svjetova

Osnivačice udruge Skribonauti govore o prednostima kreativnih radionica za zatvorenike

Moć države nad ljudskim životima, spoznaja i uvid u sudbine zatvorenika u zatvorima, popravnim institucijama i ostalim ustanovama stvorenim s primarnom funkcijom kažnjavanja i preodgoja nerijetko su teme angažiranih umjetnika. No kakva je uistinu sudbina zatvorenika i što društvo može učiniti za njih? Kako ih resocijalizirati, osloboditi stigme, pripremiti ih za povratak u svakodnevicu i pomoći im da artikuliraju vlastiti glas? Ponukana ovim pitanjima, prihvatila sam poziv Paule Zore i Luize Bouharaoue iz udruge Skribonauti na radionicu animiranog filma u Remetinečkom zatvoru. Odbojnog prosinačkog dana stajala sam ispred zatvorskih vrata s velikom dozom strepnje i nelagode, pokušavajući prigušiti niz predrasuda o zatvorima i zatvorenicima. Moju nelagodu su otopile mentorice radionice, umjetnice Dina Karadžić i Dina Rončević koje su, ušavši u Remetinečki zatvor, vedro pozdravile zatvorskog službenika, raskomotile se kao da su kod kuće te počele pripremati opremu potrebnu za stvaranje animiranog filma. Srdačna socijalna radnica odvela nas je do zajedničke prostorije, sobička s pogledom na bodljikavu žicu i sumorno zatvorsko dvorište. Nekoliko minuta kasnije došli su i zatvorenici koji su iznevjerili moje predrasude temeljene na likovima uznika iz američkih filmova. Veselo su pozdravili mentorice, uputili mi kurtoazni pozdrav kao gošći-promatračici i krenuli u finalizaciju dva animirana filma. Nisam imala samo predrasude o njihovom izgledu ili ponašanju nego i o njihovoj mogućnosti da zaista naprave kratak animirani film. No, bila sam posve u krivu. Tijekom dva sata, koristeći kameru, kompjutor i odabrane priručne materijale i objekte iz svakodnevice, obje grupe polaznika radionice stvorile su mala, zabavna animirana djela o nezgodi na moru te susretu momka i djevojke. Ohrabrena pozitivnim učincima kreativnog rada, željela sam postaviti nekoliko pitanja Luizi i Pauli o njihovom radu sa zatvorenicima i ciljevima udruge Skribonauti.

Kreativna sloboda zatvorenika

Sigurno nisam jedina koju zanima zašto radite to što radite?

L.B.: U početku, 2011. godine, program Skribonauta bio je vezan uz književnost. U program radionica čitanja željele smo uključiti različite društvene skupine i posjećivati mjesta gdje ne postoje umjetničke aktivnosti. Prve smo godine surađivale s domom za nezbrinutu djecu i staračkim domom pa nam je pala na pamet i ideja o održavanju programa u zatvorima. No trebalo je dugo vremena da pohvatamo konce koga i kako kontaktirati. Održali smo pilot tribinu posvećenu putopisu, u Splitu 2011., što me osnažilo u ideji rada upravo sa zatvorenicima. Bio je to naš prvi posjet zatvoru. Tamo nije postojala zajednička prostorija nego su nas smjestili u zatvorsku kapelicu. Sjedili smo ispred oltara, a publika u klupicama za vjernike, jer je ta kapelica bila jedino mjesto koje je moglo okupiti više ljudi. Riječ je bila o okružnom zatvoru koji je zakonski zamišljen i tretiran različito od kaznionice. U njemu se izdržavaju kazne do šest mjeseci i netko je u nekom trenutku izračunao da je posve u redu za zatvorenike da u ćeliji provode dvadeset i dva sata dnevno te dva sata u šetnji zatvorskim dvorištem. Iz iskustva sada znamo kako u okružnim zatvorima zatvorenici provode mnogo dulje od zakonom propisanih šest mjeseci. Naime, upoznali smo zatvorenike koji su u okružnim zatvorima proveli i tri godine dijeleći ćeliju s još osmoricom. U tim zatvorima postoje zatvorske knjižnice, kao jedino mjesto uživanja kulturnih sadržaja, no njihov je fond pun zastarjelih naslova koji ne zanimaju zatvorenike. Upravo je ova situacija bila inicijalni otponac za daljnji rad sa zatvorenicima. Prije no što sam se počela baviti radom sa zatvorenicima, tijekom studija sam organizirala književne događaje i uređivala književni časopis, no rad sa zatvorskim grupama bio je iznenađujuće interaktivan. Uobičajeno je da na književnim događanjima ili tribinama moderator moderira, pozvani govornici govore, no rijetko tko komentira ili postavlja pitanja. Sloboda kojom su zatvorenici pristupili književnoj tribini postavljajući pitanja i pokazujući zanimanje za pročitano, osnažila me u razmišljanju kako je riječ o projektu koji je društveno nužan.

Paula, razlikuju li se tvoji motivi za rad sa zatvorenicima i zatvorenicama?

P.Z.: Rad sa zatvorenicima nameće brojna pitanja. No, ta moja svakodnevna preispitivanja smatram važnim i značajnim. Vjerujem kako uključivanje marginaliziranih skupina u kreativan rad slabi stisak predrasuda pa se otvaraju neke pukotine slobode i za ostale marginalne grupe. Kada razgovaramo o zatvorenicima i zatvorenicama, postoji zaista

ogroman broj predrasuda i mislim da naši programi humaniziraju one koji su uglavnom nevidljivi. Osim toga, pozitivne kritike i komentari na naše aktivnosti potiču nas da nastavimo dalje.

L.B.: Dodala bih kako je važno poštivanje smislenih pravila zatvorskog sustava. Ulaskom u zatvor ne doznajemo povode zbog kojeg su ti ljudi kažnjeni zatvorom. Ta informacija je, s razlogom, povjerljiva kako za same zatvorenike, tako i za one koje dolaze izvana. Neugodna priča o takozvanom “zabavljanju silovatelja“, kako je nazvana jedna od naših radionica čitanja, u jednom je trenutku dovela u pitanje sve što radimo. Naime, rizik otkrivanja povjerljivih informacija je velik i dovodi u opasnost život zatvorenika.

P.Z.: Nije mi problematično ako netko propituje ideju što mi radimo u zatvoru i što želimo postići. Kao što sam spomenula, i sama često propitujem naše aktivnosti. No, veliki je problem kada naši suradnici iskoriste informaciju koju nisu trebali znati za besmislenu manipulaciju. Kako bilo, taj je problem iza nas.

L.B.: Istaknula bih kako nikada nismo imale problem s ljudima koji izravno rade sa zatvorenicima unutar zatvorskog sustava. Samo situacije da je netko bio, unutar svojih mogućnosti, više ili manje kooperativan.

P.Z.: No upoznale smo ljude, na direktnoj razini rada sa zatvorenicima unutar sustava, koji kvalitetno rade svoj posao i vjeruju u to što rade. Citirat ću bivšu ravnateljicu zatvora u Karlovcu jer su mi njezine riječi neobično važne: “Ne možete raditi s ljudima ako ih ne promatraste kao ljude, nego mislite o onome što su napravili.“ Vjerujem kako je to ključan stav. Uvijek smo naišle na dobrodošlicu i socijalni radnici su bili zadovoljni našim aktivnostima te tražili da ponovimo programe ili da ih produljimo jer ih nema dovoljno unutar zatvorskih aktivnosti.

L.B.: Na primjer, nakon gledanja *Slobodnog vikenda* koji smo producirali, Saša Rajić, upravitelj kaznionice u Lipovici, bio je neobično iznenađen kreativnim mogućnostima zatvorenika. Riječ je o objektivno teškom projektu, o ljudima koji su otišli za vikend kući nakon šest mjeseci i, umjesto da ga provodu s obitelji ili prijateljima, oni su snimali. Taj iskorak je i za njega, za osoblje kaznionice, ali i za same polaznike bio iznenađujući, ali i izvor ponosa i motivacije za daljnji rad.

Umjetnost nije samo za elitu

Posrijedi je filmski omnibus, svojevrsan nastavak ideje čitaonice?

L.B.: U samim počecima našeg djelovanja, zatvorenici su imali pasivniju ulogu. Dovodili smo autore s kojima zatvorenici mogu razgovarati uz posredstvo kratkog teksta koji je služio kao osnova za mogući razgovor. Teme nisu bile vezane uz zatvorski život jer smo vrlo brzo shvatile da ih iskustvo kojeg trenutno žive zapravo i ne zanima. Zanimljivo je i da su nas autori kontaktirali sa željom da ih uključimo u projekt čitalačkih radionica. Tako je filmaš Igor Bezinović izrazio želju da realiziramo dokumentarni film. No zbog zakona koji priječi zatvorenicima da se snimaju, trebalo nam je otprilike dvije godine da organiziramo sve kako bi snimanje u Lipovici započelo.

Što je s rezultatima te radionice dokumentarnog filma?

L.B.: Trenutno prolazimo kroz drugu montažu filma jer smo neke dijelove filma, koje Ministarstvo pravosuđa nalazi spornim, morali izmijeniti. Filmove smo prijavili na skorašnje "Dane hrvatskog filma" i te kratke filmove ćemo prijavljivati na filmske festivale diljem Hrvatske. Ako i sve propadne, bavit ćemo se distribucijom ovih filmova (smijeh).

P.Z: Željela bih dodatno pojasniti zašto inzistiramo upravo na umjetničkim aktivnostima, a ne na primjerice radionicama komunikacije ili srodnim radionicama. Iako smatram da su komunikacijske radionice izvrsne i potrebne, čini mi se da time namećeš ideju postojanja problema vezanih uz komunikaciju. Ukoliko dolaziš s idejom snimanja filmova, ljudi smatraju kako je riječ o nekoj vrsti zabave, aktivnosti koja ne opterećuje. Važno je da zatvorenici osvijeste ideju da se bave identičnom aktivnošću kojom se bave i ljudi izvan zatvora. Izvjestan docirajući stav o nama kao pružateljicama pomoći nestaje ako se gledaju ili stvaraju filmovi ili se, pak, razgovara o književnosti.

L.B. Ne zanima nas situacija u kojoj mi dolazimo sa stavom poput onoga: "Recite nam što sve nije u redu s vama?" Ne morate biti u zatvoru da biste imali neku vrstu zazora od takvog pristupa. Nama je važno da su zatvorenici/ce aktivni, da djeluju u nekom mediju. Radionice su temeljene na praksi rada u pojedinom mediju. Bitno je da polaznici radionica dobiju konkretne upute i povratnu informaciju o svom radu te da su u procesu aktivni. Mentori su prilično nevidljivi, oni uskaču sa sugestijama ili malom pomoći kada nešto zapne ili daju

povratnu informaciju, a zatvorenici su ti koji vode glavnu kreativnu inicijativu. Na taj način oni neizravno progovaraju o vlastitim problemima, strahovima ili negativnim iskustvima. Upravo u takvom iskazivanju kreativnosti, uočljivi su terapijski potencijali umjetnosti. Zatvorenici promišljaju o vlastitim postupcima, ali s mislima fokusiranim na konačni rezultat – film.

P.Z.: Važno nam je osloboditi umjetnost ideje elitizma koja je uvijek prisutna kada je riječ o kreativnosti, osobito za marginalizirane skupine. Nakon naših akcija, zatvorenici znaju da mogu napisati priču i da mogu snimiti film, što je dragocjeno znanje.

L.B.: Postoje zatvorenici koje se nikada u životu nisu bavili filmom ili kreativnim radom. Oni se prijavljuju na naše radionice ne vjerujući da su uistinu u mogućnosti snimiti film koji će se kasnije prikazivati. Na nekom nivou to im je izazov da se okušaju u nekom mediju ili da barem postanu upućena publika s interesom za neku vrstu sudjelovanja u kreativnim procesima.

Umjetnošću protiv marginalizacije i stereotipa

Tko su zapravo ljudi koje susrećete u zatvorima?

L.B.: Naše društvo obiluje ljudima iz javnog života koji su u zatvoru ili će u njemu završiti. Međutim, oni nisu niti stigmatizirani niti marginalizirani. Percipira ih se kao žrtve političkih spletki ili svece koji podnose kaznu za opće dobro. Oni se vrlo brzo ponovno uključuju u javni život bez društvene stigme te ponovno uživaju visoke društvene položaje. S druge strane, obični ljudi koji dolaze iz disfunkcionalnih sredina žive s ogromnim problemom reintegracije u svakodnevicu. Veliki broj njih se ne uspijeva uklopiti u društvo nego se vraćaju u institucije. Susreli smo se s velikim brojem mladih ljudi, odraslih u teškim uvjetima, koji putuju od jedne do druge institucije, od maloljetničkih domova do zatvora i kaznionica. Upravo su to pojedinci koji i nemaju svijest o sebi izvan institucija. Ono što bi bilo važno jest napraviti analizu i istraživanje kako bi saznali tko su ljudi u hrvatskim zatvorima. Prema našim istraživanjima (a koja ne moraju biti točna jer je uzorak ljudi uzet s različitih mjesta i mi nemamo kontakte sa svim ljudima unutar zatvorskog sustava jer nam je to logistički nemoguće), riječ je o pojedincima koji su od djetinjstva bili marginalizirani, zapostavljeni, siromašni, odrasli u malim sredinama bez životnih opcija.

Ipak, nije li zadatak sustava da analizira tko se nalazi u zatvorima?

P.Z.: Apsolutno jest! Velik je pomak da sustav priznaje da nema kapacitete i mogućnosti za realizaciju umjetničkih programa kroz koje se otkriva potreba za jednom takvom analizom. Promjene koje sugeriramo dovode nas u nezgodnu situaciju upiranja prstom u kojoj mi, koje djelujemo izvan tog sustava, ukazujemo na njegove manjkavosti i nelogičnosti. Zakon o izdržavanju kazne je takav kakav jest i o njemu se treba diskutirati. Ipak, treba reći da su djelatnici sustava otvoreni za poboljšanja i promjene te se trude izaći nam u susret.

Događaju li se razgovori o problematičnim zakonima?

L.B: Mislim da je taj proces započeo. Riječ je o zakonu koji brani zatvorenicima/icama istupanje u medijima za vrijeme trajanja kazne. Ima tu valjanih argumenata koji se tiču zaštite žrtve, no postoji i protuargument jer je riječ o odraslim osobama, odgovornima za svoje postupke i riječi. Uz to, pitanje je koliko se sustav može brinuti o njihovom interesima ako je sam sebi korektiv.

Možete li mi pojasniti što je sporno u spomenutom zakonu?

P.Z.: Razlozi za dodavanje članka koji zatvorenicima/icama brani istupanje u medijima su navodne medijske zlouporabe zatvorskih sudbina i senzacionalistički pristup kažnjeničkim pripovijestima. Smatram to lošim objašnjenjem. Logično je da tijekom istražnih postupaka ne postoji pristup medijima zbog mogućeg utjecanja i zastrašivanja svjedoka, no za vrijeme izdržavanja kazne ne postoji stvaran razlog da se kažnjenik ne pojavi u medijima. Naime, za medijski sadržaj su prvenstveno odgovorni kreatori sadržaja. Postoji li problematičan medijski sadržaj, odgovornost je na medijima da ga ne objave. Uz to, ne zaboravimo da postoje osobe koje nisu kažnjavane, a koje jednako tako šire medijski neprimjerene ili problematične poruke. Slijedeći tu logiku dobiva se dojam da je kažnjenik loša osoba o kojoj ne treba pričati.

Vi ste se, zapravo, spotaknule o taj zakon, želeći destigmatizirati zatvorenike?

L.B.: Željeli smo raditi filmove u kojima će zatvorenici biti autori. Ljudi unutar zatvorskog

sustava uvijek su pasivni objekti filmova, pripovijesti ili umjetničkih radova. Ako su njihovi postupci dovoljno bizarni, oni postaju središte senzacionalističkih priča s novinskih naslovnica. Dakle, ta skupina je uvijek objekt interesa umjetnika ili autora. Nama je bilo izuzetno važno da zatvorenici budu autori vlastite priče. U takvoj situaciji, ako želite snimiti film, a pritom ne smijete snimati zatvorenika, zatvor, prostor ni ljude – nemate film. To je bio i razlog naše suradnje sa zatvorom u Lipovici jer tamo zatvorenici tijekom vikenda idu kućama. Dva od tri filma snimana su tijekom jednog takvog vikenda. To su djela koja zatvorenicima omogućuju da progovore o sebi autentičnim glasom, na način koji nije nametnut. Kada je riječ o zakonu koji brani medijske istupe te snimanje slike i zvuka unutar ustanova, čini mi se da je njegov dugotrajan učinak dodatno marginaliziranje zatvorenika. Oni postaju dodatno nevidljiviji, a predrasude dublje.

Uključenje zatvorenika u svakodnevicu

Razgovarajmo o primjerima pozitivnih praksi koje ste predstavili kroz javne tribine Skribonauta.

P.Z.: Prije tri godine susrele smo se s informacijom da se u Marseilleu održava konferencija o umjetnosti u zatvorima. Zahvaljujući potpori Francuskog veleposlanstva otišle smo tamo i to nam je bio prvi susret s ljudima koji se bave umjetničkim aktivnostima u zatvorima. Do tada, naše su akcije bile vođene intuicijom i zadanim okvirima. Organizacija “Lieux Fictifs” nas je ugostila te smo tamo vidjele filmsku instalaciju koju su oni producirali. Riječ je o višekanalnoj instalaciji naslovljenoj *U samoći pamučnih polja* prema tekstu Bernard-Marie Koltèsa koju izvide 27 zatvorenika i stanovnici Marseillea. U postavi instalacije ne postoji razlika u tumačenju teksta te promatrač ne zna izvodi li tekst zatvorenik ili slobodan građanin/ka Marseillea. Zaključile smo kako bi bilo dragocjeno ovu instalaciju pokazati u Zagrebu što smo i učinile u sklopu 11. izdanja Festivala o ljudskim pravima. Namjera nam je bila ne samo predstaviti vrijedno umjetničko djelo nego i pokazati što se sve može učiniti sa zatvorenicima i zatvorima. Organizacija “Lieux fictive” se bavi dijalogom između umjetnosti, zatvora i društva već više od dvadeset godina i pokazali su nam ogromne mogućnosti rada u zatvorima, no oni nisu jedini primjer ovakvih aktivnosti. Tako u sjevernoj Italiji postoji kazalište unutar zatvora gdje se produciraju predstave namijenjen širokoj publici i izvan zatvora. Uz to, postoje i zadruge koje se bave proizvodnjom te zatvorenici, po izlasku iz zatvora, imaju u rukama zanat kojim i kasnije mogu zarađivati za život. Postoji nevjerojatan

broj mogućnosti uključivanja zatvorenika u svakodnevne svrhovite aktivnosti, a pokazujući ih u našoj sredini stvorile smo dodatni argument i kažnjeničkom sustavu i javnosti o tome što se sve može učiniti za poboljšanje čitavog sustava. Naše radionice traju dva mjeseca, riječ je o šest ili osam susreta za ograničeni, jednoznaменkasti broj ljudi i to je uistinu mali broj jer postoji veliki interes zatvorenika za naše programe. U mojoj idealnoj predodžbi radionica, one bi trebale biti dostupne svima zbog provjerenog terapijskog učinka umjetnosti.

L.B.: Treba reći da su naše radionice male upravo zato što je to najučinkovitiji stvaralački model s kvalitetnim omjerom komunikacije između mentora i polaznika. Naš je cilj realizirati radionice za čitav zatvor što je neobično zahtjevan zadatak koji uključuje angažman većeg broja ljudi. Naš je cilj i stvoriti program dostupan svima što nam se čini mogućim kroz program kojeg smo nazvale "Zatvorsko kino". Srećom, zatvor u Lipovici posjeduje prostoriju dovoljno veliku da primi veći broj ljudi i tamo bi organizirali filmske projekcije na kojima bi zatvorenici, po završetku filma, razgovarali s autorima filmova. K tome, u Lipovici postoji i veoma aktivna redakcija zatvorskog lista Zločko koja se unaprijed veseli mogućnostima video-intervjua s filmašima. Držimo fige da će Skribonauti imati financijske snage za izgurati projekt. Entuzijazma i volje imamo.

3.2 Translation of the source text 2

15.3.2016.

Leila Topić

Opened doors of closed worlds

The founders of the Skribonauti Association talk about the advantages of creative workshops for inmates

The power of a state over human lives, cognition and insight into the fate of inmates in prisons, correctional institutions and other institutions created with the primary function of punishment and reeducation are often topics of commissioned artists. But what is truly the fate of inmates and what can society do for them? How to re-socialize them, free them from their stigma, prepare them to return to everyday life and help them articulate their own voice? Inspired by these questions, I accepted the invitation of Paula Zora and Luiza Bouharaou from the Skribonauti Association to the animated film workshop in Remetinec Prison. On an uninviting December day, I stood outside the prison door with a great deal of anxiety and discomfort, trying to dampen a series of prejudices about prisons and inmates. My discomfort was melted by the workshop mentors, artists Dina Karadžić and Dina Rončević who, upon entering the Remetinec prison, cheerfully greeted the prison officer, made themselves at home and started preparing the equipment necessary for the creation of an animated film. A kind social worker led us to a common room, a tiny room overlooking the barbed wire and the gloomy prison yard. A few minutes later, the inmates who had broken down my prejudices based on the characters of inmates in the American films entered the room. They cheerfully welcomed the mentors, gave me a courtesy greeting as a guest observer and set out to finalize two animated films. I was not only prejudiced about their appearance or behavior, but also about their ability to actually make a short animated film. But I was completely wrong. Over the course of two hours, by using a camera, computer, selected reference material, and objects from everyday life, both groups of workshop participants created short, entertaining animated films about an accident at sea and an encounter of a boy and a girl. Encouraged by the positive effects of creative work, I wanted to ask Luiza and Paula a few questions about their work with inmates and the goals of the Skribonauti Association.

Creative freedom of inmates

I'm certainly not the only one interested in why you're doing what you're doing?

L.B.: In the beginning, in 2011, the program of the Skribonauti concerned literature. We wanted to involve different social groups in the program of reading workshops and visit places where there are no artistic activities. During the first year, we worked with a foster home and a nursing home, so we also came up with the idea of holding our program in prisons. But it took a long time for us to figure out who to contact and how. We held a pilot panel discussion dedicated to travelogue in Split in 2011, which empowered me in the idea of working with inmates. It was our first visit to a prison. There was no common room, so they put us in a prison chapel. We sat in front of the altar, and the audience sat in the benches for the faithful, because that chapel was the only place that could gather more people. It was a county prison that was legally conceived and treated differently from a penitentiary. In it, sentences of up to six months are served and at some point, someone has calculated that it is perfectly fine for inmates to spend twenty-two hours a day in a cell and two hours walking in a prison yard. We now know from experience that inmates spend much more than the statutory six months in county prisons. In fact, we met inmates who spent three years in county prisons sharing a cell with eight other people. There are prison libraries in these prisons, as the only place to enjoy cultural content, but their stock is full of outdated titles that do not interest the inmates. This particular situation that was the initial trigger for further work with inmates. Before I started working with inmates, during my studies I organized literary events and edited a literary journal, but working with prison groups was surprisingly interactive. It is common for the moderator to moderate at literary events or stands, for the invited speakers to speak, but people rarely comment or ask questions. The freedom with which inmates approached the literary panel, by asking questions and showing interest in the readings, strengthened me in thinking that this is a project that is socially necessary.

Paula, do your reasons for working with inmates differ from those of your colleagues?

P.Z.: Working with inmates raises a number of questions. However, I consider these daily reviews of mine important and significant. I believe that the inclusion of marginalized groups in creative work weakens the grip of prejudice, so certain possibilities for experiencing freedom emerge for other marginalized groups. When we talk about female and male inmates, there's a really huge amount of prejudice, and I think our programs humanize the ones that are mostly invisible. In addition, positive reviews and comments on our activities encourage us to move forward.

L.B.: I would like to add that it is important to respect the meaningful rules of the prison system. Entering a prison, we do not know the reasons for which these people were imprisoned. This information is, for a reason, confidential to both the inmates themselves and those coming from outside. The unpleasant story of the so-called 'entertaining of rapists', as one of our reading workshops was called, at one point called into question everything we do. The risk of disclosing confidential information is high and jeopardizes the life of inmates.

P.Z.: I don't mind if someone questions the idea of what we do in prison and what we want to achieve. As I mentioned, I often question our activities myself. But it's a big problem when our associates use information they were not supposed to know for meaningless manipulation. Anyway, that problem is now behind us.

L.B.: I would like to point out the fact that we have never had a problem with people who work directly with inmates within the prison system. Just situations where someone was, within their means, more or less cooperative.

P.Z.: But we have met people, on a direct level of work with inmates within the system, who do their job well and believe in what they do. To quote the former director of the prison in Karlovac because her words are extraordinarily important to me: "You cannot work with people if you do not view them as people, but think about what they have done instead." I believe that is the key attitude. We always felt welcomed and the social workers were pleased with our activities and asked us to repeat the programs or extend them because there are not enough of them within the prison activities.

L.B.: For example, after watching the movie *Slobodni vikend* (*A weekend off*³) that we produced, Saša Rajić, the manager of the penitentiary in Lipovica, was unusually surprised by the creative possibilities of the inmates. This is an objectively difficult project. People who went home for the weekend after six months and, instead of spending this time with family or friends, they were filming. This breakthrough was surprising for him, for the staff of the penitentiary, but also for the participants themselves, and it was also a source of pride and motivation for further work.

Art is not just for the elite

It is a matter of film omnibus, a kind of continuation of the idea of the reading room?

L.B.: In the very beginning of our activities, inmates played a more passive role. We brought in authors that inmates could talk to through a short text that served as a basis for a possible conversation. The topics were not related to prison life because we quickly realized that the experience they are currently living does not really interest them. It is also interesting that the authors themselves contacted us with the desire to include them in the project of reading workshops. Thus, the filmmaker Igor Bezinović expressed his desire to make a documentary film. But because of the law that prevents inmates from filming themselves, it took us about two years to organize everything in order for filming to begin in Lipovica.

What about the results of that documentary film workshop?

L.B.: We are currently going through postproduction because some parts of the film, which the Ministry of Justice finds controversial, had to be changed. Films have been submitted to the recent Croatian Film Days and we will be submitting these short films to film festivals throughout Croatia. If all else fails, we will take up the distribution of these films (laughter).

³ Author's note

P.Z.: I would like to shed additional light on why we insist on artistic activities, rather than for example communication workshops or similar. Although I think that communication workshops are excellent and necessary, it seems to me that this imposes the idea that certain problems related to communication are present. If you're coming up with the idea of making movies, people think it's some kind of fun, non-burdensome activity. It is important that inmates become aware of the idea that they are engaged in the exact same activity that people outside the prison are engaged in. A certain condescending attitude about us as help providers disappears if films are seen or made or literature is discussed.

L.B. We're not interested in a situation where we come up with an attitude like, "Tell us what's wrong with you?" You don't have to be in prison to feel some sort of repulsion from that kind of approach. It is important to us that inmates are active, that they act in a medium. The workshops are based on the practice of working in a particular medium. It is important that workshop participants receive specific instructions and feedback on their work and that they are active in the process. Mentors are pretty invisible, they jump in with suggestions or a little help when things get stuck or give feedback, and inmates are the ones leading the main creative initiative. In this way, they speak about their own problems, fears or negative experiences indirectly. It is in such an expression of creativity that the therapeutic potentials of art are evident. Inmates reflect on their own actions, but with their thoughts focused on the final result – the film.

P.Z.: It is important for us to unleash art of the idea of elitism that is always present when it comes to creativity, especially for marginalized groups. After our actions, the inmates know that they can write a story and that they can make a film, which is valuable knowledge.

L.B.: There are inmates who have never been involved in film or creative work in their lives. They sign up for our workshops without believing that they are truly capable of making a film that will be shown later. At some level it is a challenge for them to try their hand at some medium or at least to become knowledgeable audience with an interest in some kind of participation in creative processes.

Fighting marginalization and stereotyping through art

The people you meet in prisons, who are they really?

L.B.: Our society abounds with people from public life who are in prison or will end up there. However, they are neither stigmatized nor marginalized. They are perceived as victims of political plots or as saints who endure punishment for the common good. They quickly re-enter public life without social stigma and enjoy high social positions again. On the other hand, ordinary people who come from dysfunctional environments live with a huge problem of reintegration into everyday life. A large number of them do not manage to fit into society, so they go back to institutions. We have encountered a large number of young people who grew up in difficult conditions, who travel from one institution to another, from juvenile detention centres to prisons and penitentiaries. It is precisely these individuals who do not even have an awareness of themselves outside the institutions. One thing worth doing is an analysis and research in order to find out who the people in Croatian prisons are. According to our research (which are not necessarily accurate because the sample of people is taken from different places and we do not have contact with all people within the prison system because this is logistically impossible for us), these are individuals who have been marginalized, neglected, poor, grew up in small settings with no existential options.

Still, shouldn't the task of analyzing who is in prisons belong to the system?

P.Z.: It absolutely should! The fact that the system recognizes that it does not have the capacities and possibilities for the realization of artistic programs through which the need for such an analysis is revealed is a big step forward. The changes we suggest put us in an awkward situation of pointing fingers in which we are denominating the system's shortcomings and illogicalities, while acting outside the system itself. The law on imprisonment is flawed and this should be discussed. Nevertheless, it needs to be said that the employees of the system are open to improvements and changes and they try to meet us halfway.

Is there talk about problematic laws?

L.B.: I believe that process has started. It concerns a law that prohibits inmates from appearing in the media for the duration of their sentence. There are valid arguments concerning the protection of the victim, but there is also a counter-argument since these people are adults, responsible for their own actions and words. In addition, the question is to which degree can a self-referential system fulfil the interests of those involved.

Could you explain what is in dispute in the aforementioned law?

P.Z.: The reasons for adding an Article that prohibits inmates from appearing in the media are alleged media abuses of inmates' fates and a sensationalist approach to convict narratives. I consider that a poor explanation. It is logical that there is no access to the media during the investigation procedures due to the possible influence on and intimidation of witnesses, but during the time of serving the sentence there is no real reason for the convicted person not to appear in the media. Media content is primarily the responsibility of content creators. If there is problematic media content, it is the responsibility of the media not to publish it. In addition, let us not forget that there are people who have not been punished, and who also spread inappropriate or problematic messages in the media. Following that logic, one gets the impression that a convict is a bad person that shouldn't be talked about.

You wanted to destigmatize the inmates, and that law actually prevented you in doing so?

L.B.: We wanted to make films with inmates as authors. People within the prison system are always passive objects of films, narratives or works of art. If their actions are bizarre enough, they become the center of sensationalist stories from newspaper headlines. Therefore, this group is always the object of interest of artists or authors. It was extremely important to us to enable the inmates to be the authors of their own story. In such a situation, if you want to make a film, and you are not allowed to film inmates, prison, space or people – you do not have a film. This was also the reason for our collaboration with the penitentiary in Lipovica, because inmates spend weekends at their homes. Two of the three films were shot during one such weekend. These are acts that allow inmates to speak for themselves in an authentic

voice, in a way that is not imposed. When it comes to the law that prohibits media appearances and the recording of images and sounds within institutions, it seems to me that its long-lasting effect is additional marginalization of inmates. They become even more invisible, and prejudice becomes deeper.

Involvement of inmates in everyday life

Let's talk about examples of positive practices that you have presented through the public stands of Skribonauti.

P.Z.: Three years ago, we came across the information that a conference on art in prisons is being held in Marseille. Thanks to the support of the French Embassy, we went there and it was our first encounter with people engaged in artistic activities in prisons. Until then, our actions were guided by intuition and the given frameworks. The organization 'Lieux Fictifs' welcomed us and we saw a film installation that they produced there. It is a multichannel installation titled *In the Solitude of Cotton Fields*, based on Bernard-Marie Koltès' text, performed by 27 inmates and residents of Marseille. In the setup of the installation, there is no difference in the interpretation of the text and the observer does not know whether the text is performed by an inmate or a free citizen of Marseille. We concluded that it would be valuable to show this installation in Zagreb, so we did that as part of the 11th edition of the Human Rights Festival. Our intention was not only to present a valuable work of art, but also to show what can be done with inmates and prisons. The organization 'Lieux Fictifs' has been engaged in dialogue between art, prison and society for more than twenty years and they have shown us enormous possibilities regarding the work in prisons, but they are not the only example of such activities. For instance, in northern Italy there is a theatre inside a prison where plays intended for a wide audience outside the prison as well are produced. In addition, there are cooperatives engaged in production, so inmates, upon leaving prison, know a trade which can help them later to earn a living. There is an incredible number of possibilities when it comes to involving inmates in everyday purposeful activities, and by presenting them in our environment we have created an additional argument both to the penal system and to the public about what can be done to improve the entire system. Our workshops are held in

the duration of two months, they consist of six or eight meetings for a limited, one-digit number of people, and this is truly a small number because inmates show a great interest in our programs. In my ideal vision of workshops, they should be available to everyone because of the proven therapeutic effect of art.

L.B.: It needs to be pointed out that our workshops are small precisely because it is the most effective creative model with a quality ratio of communication between mentors and attendants. Our goal is to implement workshops for the entire prison, which is an unusually demanding task that involves the engagement of more people. Our goal is also to create a program available to everyone which seems possible through a program we called 'Zatvorsko kino' (Prison Cinema⁴). Fortunately, the Lipovica penitentiary has a room big enough to accommodate a large number of people so film screenings where inmates would talk to the authors after watching their films would be held there. In addition, there is a very active editorial board of the penitentiary newspaper Zločko (The bad guy⁵) in Lipovica, which is looking forward to the possibilities of video interviews with the filmmakers. We keep our fingers crossed that the Skribonauti will have the financial resources to push the project through. We surely do not lack the enthusiasm and determination.

⁴ Author's note

⁵ Author's note

3.3 Commentary and analysis

One of the most interesting, but also especially demanding parts of translating texts like this one are colloquialisms and idioms, such as *pohvatati konce* in the sentence *No trebalo je dugo vremena da pohvatamo konce koga i kako kontaktirati*. I decided that the best solution for this sentence is the phrasal verb *to figure out*, considering the context. Expressions such as this one add a colloquial and cultural tone to the text and, if possible, should be translated into equivalents in the target language by using an expression with similar connotation in this sense as well. Another great example of this is the idiom *držimo fige* in the sentence *Držimo fige da će Skribonauti imati financijske snage za izgurati projekt.*, which has a corresponding idiom in English both in terms of form and meaning – *to keep one's fingers crossed*. Similarly, I translated the expression *izaći u susret* in the sentence *Ipak, treba reći da su djelatnici sustava otvoreni za poboljšanja i promjene te se trude izaći nam u susret.* as *meet us halfway*, which enabled me to keep the overall tone of the sentence and the text in general light and colloquial. If that was not my goal and the source text was more formally written I would opt for a different solution such as *to be cooperative*, for instance.

A good example of colloquial linguistic elements present in this interview is the expression *kada nešto zapne* in the sentence *Mentori su prilično nevidljivi, oni uskaču sa sugestijama ili malom pomoći kada nešto zapne ili daju povratnu informaciju, a zatvorenici su ti koji vode glavnu kreativnu inicijativu.*, which was translated into *Mentors are pretty invisible, they jump in with suggestions or a little help when things get stuck or give feedback, and inmates are the ones leading the main creative initiative*. The words *thing* and *things* should generally be avoided in translation as their meaning is often considered to be vague, especially in writing. However, the word *things* is used to transfer the colloquial note of the sentence in the source language (which is present throughout the text) in the translation of the aforementioned expression (*kada nešto zapne* - *when things get stuck*).

One of the main problems I came upon while translating this interview was deciding on the most appropriate translation of the word *zatvorenik*. I have considered three options:

prisoner, inmate and convict. According to the Merriam-Webster Dictionary, a *prisoner* is a person deprived of liberty and kept under involuntary restraint, confinement, or custody, an *inmate* is any of a group occupying a single place of residence, especially a prison, while a *convict* is a person convicted of and under a sentence for a crime. In my effort to understand what sort of connotation these three words have, I also searched the Internet to see how they are used in sentences. I finally came to a conclusion that the term *inmate* is the best possible solution for this particular text, since it has the most positive connotation.

Similarly, I had to research in order to find out what is the meaning and difference between the words *zatvor* and *kaznionica* in order to understand how they should be translated. This seemingly easy task turned out to be quite demanding because I found myself struggling with trying to interpret vague and even contrary definitions on different sources available on the Internet. I realized that most of the web-pages providing definitions of these words cannot be considered reliable sources, since the majority of them is directly translated from English and related to the U.S. prison and legal systems. I came to the conclusion that e-Gradani is probably the most reliable web-page with information about the Croatian prison system and fortunately, I managed to find the information I needed under the 'frequently asked questions' section. The main difference between the words *zatvor* and *kaznionica* lies in the fact that people are held in a *zatvor* for less serious crimes, i.e. sentences lasting up to six months, while a *kaznionica* houses those serving a sentence longer than six months. Since I already had a few ideas regarding these words' translations, I decided to search for definitions of the words *jail*, *prison* and *penitentiary* in my effort to find the appropriate translations. Luckily, I found a reliable source explaining the difference between the terms in question, which are colloquially often used interchangeably. According to Merriam-Webster, *jail* is a place of confinement for people held in lawful custody, which includes people held for minor crimes as well as the ones who are awaiting trial, while *prison* is a place of confinement for people convicted of more serious crimes. The word *penitentiary* is described as having the meaning of a state or federal prison in the USA. Since a prison system of a country is closely related to its legal system, and legal systems between different countries differ greatly, it is rather difficult to translate these words but, given the definitions I found online, *zatvor* should correspond to *jail*, while *kaznionica* should correspond to *prison* or *penitentiary*. I was still unsure of my choice, so I decided to check the EUR-Lex web-page in order to see how *zatvor* and *kaznionica* are translated in official legal documents and, to my surprise, they were both translated as *prison*. At this point I was fairly confused, so I decided to do a Google search

of a few specific institutions in Croatia labeled as a *zatvor* and a few more labeled as a *kaznionica*. It turns out that the official translation of every *zatvor* in Croatia (such as the ones in Zagreb, Rijeka and Osijek) is *prison*, while every *kaznionica* (such as the ones in Glina and Lepoglava) is translated as *penitentiary*. Since these are official translations, I decided to use *prison* to translate *zatvor*, and *penitentiary* to translate *kaznionica*. However, I realized that, in the source text, the penitentiary in Lipovica was referred to as a *kaznionica* once, as a *zatvor* twice, and only as *Lipovica* twice. After careful consideration, I decided to refer to Lipovica exclusively as *penitentiary*, since it is officially translated as *penitentiary*, just like every other *kaznionica* in Croatia. Mentions of the word *kaznionica* (not referring to a specific one such as Lipovica) were also translated as *penitentiary*. Regarding the word *zatvor*, I decided to translate it as *prison*, since every *zatvor* in Croatia is officially translated as *prison*. I do not believe that translating these words differently (*zatvor* as *jail*, for instance) should necessarily be considered wrong, especially because the words in question are often being used interchangeably both in English and Croatian, their meaning is closely related, and the readers will still be able to understand everything. I do, on the other hand, believe that the choice I made is the best one because the readers of the translation should not be confused by these terms for the reason that they can search for Lipovica online and see that it is classified as a *penitentiary*, which is also how it is referred to in the translation (unlike the source text where it is referred to both as *zatvor* and *kaznionica*, which can leave the readers befogged). Furthermore, the word *prison* is part of the official translation of every *zatvor* in Croatia, and it is also the preferred choice on EUR-Lex.

Another challenge I came across while translating this interview is the expression *iznevjeriti predrasude* in the sentence *Nekoliko minuta kasnije došli su i zatvorenici koji su iznevjerili moje predrasude temeljene na likovima uznika iz američkih filmova*. The direct translation would be *to betray prejudices*, but this simply does not work in the English language, so I thought about writing something along the lines of *to fail prejudices*, but I was not sure whether this expression was in use. I decided to look up the noun *prejudice* in the Online Oxford Collocation Dictionary in order to see which verbs are typically used along with the aforementioned noun, and I found the expression *to break down prejudices*, which I considered to be a great solution for this sentence.

An expression which I found particularly challenging is *otvaranje nekih pukotina slobode* in the sentence *Vjerujem kako uključivanje marginaliziranih skupina u kreativan rad slabi stisak predrasuda pa se otvaraju neke pukotine slobode i za ostale marginalne grupe*. If I

were to translate it literally, I would write something along the lines of *certain cracks of freedom open*, but that would not make any sense in the target language and the readers would unquestionably be left feeling confused after reading that. I realized that I had to be creative in order to successfully translate this expression, so I decided to change the entire form of this expression and transfer only its meaning into English, so the sentence in the translation reads: *I believe that the inclusion of marginalized groups in creative work weakens the grip of prejudice, so certain possibilities for experiencing freedom emerge for other marginalized groups.*, which is definitely more in the spirit of the English language.

An adjective I found particularly difficult to translate is *docirajući* in the sentence *Izvjestan docirajući stav o nama kao pružateljicama pomoći nestaje ako se gledaju ili stvaraju filmovi ili se, pak, razgovara o književnosti*. I was not sure whether I understood the meaning of this word, which definitely has a pejorative connotation, so I looked it up first, just to be sure. After considering many possible solutions, such as *patronizing*, *arrogant* and *pretentious*, I decided that the adjective *condescending* is the best choice. Although the options I have considered as possible solutions are fairly similar in meaning, I truly believe that spending time thinking about the right choice of words, especially when it comes to adjectives, does make an overall difference.

While reading and translating this text, I came across a few mistakes such as the one mentioned previously – referring to the Penitentiary in Lipovica as both *zatvor* and *kaznionica*. My way of dealing with this discrepancy was determining one word which is the most suitable (*penitentiary*) and being consistent with using it in order to avoid confusing the readers. Another inconsistency I found in this interview are two different mentions of the organization *Lieux Fictifs*. The first time the author mentioned it, she referred to it as *Lieux Fictif*, and the second time as *Lieux fictive*. I looked the organization up online in order to make sure to spell the name of the said organization correctly, while also keeping in mind the capitalization, which is why I referred to it as *Lieux Fictifs* both times in my translation. I also noticed a few typographic mistakes in the text. The author used the initials of her interviewees followed by a colon to make the readers understand who answered her questions, but she omitted a period after one of the two letters of the interviewees' initials four times, and a colon once. In my translation, I made sure to check that every period and colon were written, because typographic mistakes often reflect badly on the overall impression the reader is left with after reading a text. If I was translating this interview for a client, and not for the purpose of writing this thesis, I would make sure to include the client in

the process of deciding how to deal with all the mentioned mistakes and inconsistencies and respect their opinion. Since translators have to read the text carefully and numerous times, they often find details that managed to escape the authors' eye. The authors of source texts usually find remarks such as these useful because they get a chance to improve the original text.

4. Introduction to the source text 3

The third and final chosen text is a legal text, more precisely a judgement, which is “a court order that determines each party's rights and obligations with respect to the issues in dispute”.⁶ This text is structured in a very specific manner. It opens up with an introduction where all relevant data about the issue in question is presented, followed by a decision and finally the explanatory statement where all the reasons that support the decision that has been made are stated.

The primary audience of judgements are the parties involved and the legal profession involved, such as legal advisers to the parties in question, judges etc. Since the document is available online, a fraction of the audience is also composed of general public. Taking this into consideration, the text should be organized in a clear and precise way with the intention that the parties in question and general public who is familiar with legal terminology relevant to this document are able to understand its content.

The domain of specialized translation that deals with legal texts is called legal translation. While translating legal texts, it is extremely important to take both legal and linguistic aspects of the text in question into consideration. In order to translate a legal term, one must understand what exactly that particular term stands for in a legal system in which it is applied, as well as the legal effect it has within the framework of that legal system. Thus, we can conclude that a translator must be prepared for an extensive research in order to produce a quality legal translation.

• ⁶ Cornell Law School. Legal Information Institute. [judgment | Wex | US Law | LII / Legal Information Institute \(cornell.edu\)](https://www.lii.org/us/wex/judgment/)

4.1 SOURCE TEXT 3



REPUBLIKA HRVATSKA

Broj: PŽ-1873/2020

Visoki prekršajni sud Republike Hrvatske

Zagreb

U I M E R E P U B L I K E H R V A T S K E

P R E S U D A

Visoki prekršajni sud Republike Hrvatske, u vijeću sastavljenom od sudaca ovog suda: Karmen Novak-Hrgović, kao predsjednice vijeća, te Nediljka Bobana i Davorka Kučana, kao članova vijeća, uz sudjelovanje više sudske savjetnice Marcele Soljačić-Prester, kao zapisničarke, u prekršajnom predmetu protiv okrivljenice M. Ž., zbog prekršaja iz članka 238. stavka 7. Zakona o sigurnosti prometa na cestama („Narodne novine“, broj: 67/08, 48/10, 74/11, 80/13, 158/13, 92/14, 64/15, 89/15, 108/17, 70/19 i 42/20), prekršaja iz članka 250. stavka 13. cit. Zakona i zbog prekršaja iz članka 65. stavka 1. Zakona o obveznim osiguranjima u prometu („Narodne novine“, broj: 151/05, 36/09, 75/09, 76/13 i 152/14), odlučujući o žalbi okrivljenice M. Ž., podnijetoj protiv presude Općinskog suda u Šibeniku od 4. ožujka 2020., poslovni broj: 2. Pp P-3182/2019-11, na sjednici vijeća održanoj 27. travnja 2022.,

p r e s u d i o j e:

- I. Odbija se kao neosnovana žalba okrivljenice M. Ž. i potvrđuje prvostupanjska presuda.
- II. II. Temeljem članka 139. stavka 3. Prekršajnog zakona („Narodne novine“, broj 107/07, 39/13, 157/13, 110/15, 70/17 i 118/18) okrivljenica M. Ž. je dužna naknaditi

trošak žalbenog postupka u paušalnom iznosu od 400,00 (četristo) kuna u roku od 8 (osam) dana od primitka ove presude.

Obrazloženje

1. Pobijanom presudom, proglašena je krivom okrivljenica M. Ž., da je, na način činjenično opisan u izreci, počinila prekršaje iz članka 238. stavka 7. Zakona o sigurnosti prometa na cestama, članka 250. stavka 13. cit. Zakona i prekršaj iz članka 65. stavka 1. Zakona o obveznim osiguranjima u prometu, za koje joj je primjenom instituta ublažavanja, temeljem članka 37. Prekršajnog zakona izrečena novčana kazna u ukupnom iznosu od 2.000,00 (dvijetisuće) kuna.
2. Istom presudom okrivljenica je obvezana na naknadu troškova prekršajnog postupka u iznosu od 100,00 (sto) kuna.
3. Protiv navedene presude okrivljenica je pravodobno podnijela žalbu zbog pogrešne primjene materijalnog prava, te pogrešno i nepotpuno utvrđenog činjeničnog stanja, kako to proizlazi iz sadržaja žalbe, a samim time i zbog odluke o kazni. 2 Broj: PŽ-1873/2020
4. U žalbi okrivljenica navodi da je 25. srpnja 2019. upravljala svojim vozilom u mjestu Jadrtovac, ali da se nije nalazila na javnoj površini nego na gradilištu, koje nije prometnica te je smatrala da ako ode na gradilište da provjeri ispravnost svog vozila ne ugrožava ostale sudionike u prometu, pa se je nakon što je preuzela svoj automobil od mehaničara uputila na gradilište, te ju je u 18,10 sati na pola puta zaustavila policija, uz još dosta drugih automobila. Nadalje navodi da nije bilo prometnog znaka niti ograde da se radi o gradilištu i da postoji zabrana njoj i ostalim sudionicima koji su sa svojim osobnim automobilima ulazili na spomenuto gradilište. Pri tom se poziva na odredbe članka 7. do 13. Zakona o sigurnosti prometa na cestama, članka 19., 26. i 28. cit. Zakona, te članka 61., 62. i članka 113. istog Zakona.
5. Predlaže da se, iz žalbenih razloga, žalba prihvati.
6. Žalba nije osnovana.

7. Rješavajući predmet te ispitujući prvostupanjsku presudu u smislu odredbe članka 202. stavka 1. Prekršajnog zakona („Narodne novine“, broj 107/07, 39/13, 157/13, 110/15, 70/17 i 118/18) uz ocjenu navoda žalbe, ovaj sud je utvrdio da pobijanom presudom nisu počinjene bitne povrede odredaba prekršajnog postupka iz članka 195. stavka 1. točaka 6., 7., 9. i 10. tog Zakona, da nisu povrijeđene odredbe materijalnog prekršajnog prava na štetu okrivljenice i da u predmetu nije nastupila zastara prekršajnog progona, na koje ovaj Sud pazi po službenoj dužnosti.

8. Pobijajući pravilnost utvrđenog činjeničnog stanja, suprotno tvrdnjama žalbe, ovaj sud smatra da je prvostupanjski sud potpuno i pravilno utvrdio sve odlučne činjenice, nakon što je proveo sve potrebne dokaze, svestrano ih razmotrio i ocijenio i za to je u presudi dao valjane i dostatne razloge, koje u potpunosti prihvaća i ovaj sud, pri čemu su potpuno neosnovani navodi žalbe u kojima se okrivljenica poziva na odredbe Zakona o sigurnosti prometa na cestama, koje je navela u žalbi i iste nisu od nikakvog utjecaja na zakonitost pobijane odluke.

9. Kod tako, u svemu pravilno utvrđenog činjeničnog stanja, u ponašanju okrivljenice ostvarili su se svi bitni elementi bića prekršaja iz članka 238. stavka 7. Zakona o sigurnosti prometa na cestama, članka 250. stavka 13. cit. Zakona, kao i prekršaja iz članka 65. stavka 1. Zakona o obveznim osiguranjima u prometu, s time da valja napomenuti da žaliteljica u žalbi ne osporava da kritične zgode (25. srpnja 2019.) ne bi bila bez prometne dozvole, da kao vlasnica vozila nije u roku od 15 dana od dana isteka važnosti prometne dozvole, koja joj je istekla 5. lipnja 2019. registrirala vozilo, te da u vrijeme kada je zatečena od policije nije imala sklopljen ugovor o osiguranju od automobilske odgovornosti, već ista potpuno neosnovano osporava da bi kritične zgode upravljala svojim vozilom, pa da stoga ne bi bila niti odgovorna za navedene prekršaje.

10. Međutim, iako okrivljenica osporava da bi predmetne zgode upravljala svojim vozilom javnom cestom, iz njezine obrane, kao i iz navoda žalbe nesporno proizlazi, da se je ista kretala vozilom od mehaničara do gradilišta, dakle, upravljala je istim javnom prometnicom, što bezuspješno i neargumentirano osporava, kako u svojoj obrani te u istom ustrajava i u navodima žalbe, jer iz cjelokupnog provedenog dokaznog postupka proizlazi da se je upravljajući vozilom od mehaničara gdje je vozilo bilo na popravku pa do gradilišta kretala

javnom cestom te je i sama u žalbi navela da ju je policija zaustavila „na pola puta“, odnosno kako to proizlazi iz izvješća o počinjenom prekršaju, u koji je 3 Broj: PŽ-1873/2020 prvostupanjski sud izvršio uvid i koji je sastavljen od strane policijskog službenika Postaje prometne policije Šibenik na osnovu neposrednog zapažanja, ista je zatečena da upravlja na nerazvrstanoj cesti (a koja se u smislu članka 2. Zakona o sigurnosti prometa na cestama smatra površinom koja se koristi za promet po bilo kojoj osnovi) u Ulici Jadrtovac D-58, a o čemu je sastavljena i obavijest o počinjenom prekršaju koju je okrivljenica bez primjedbi potpisala. Također istoj su predmetne zgode oduzete i registarske pločice od strane policijskog službenika Postaje prometne policije Šibenik koju potvrdu o privremenom oduzimanju predmeta je okrivljenica potpisala bez primjedbi.

11. Kako žalbenim razlozima nije objektivno i argumentirano osporena pravilnost odlučnih činjeničnih utvrđenja i zaključaka suda prvog stupnja, neosnovanom se ukazuje žalba zbog pogrešno i nepotpuno utvrđenog činjeničnog stanja.

12. Prvostupanjski sud je shodno ovlaštenju da dokaze ocjenjuje po slobodnom uvjerenju (članak 88. stavak 2. Prekršajnog zakona) svoje saznanje o djelima zasnovao na ocjeni svih u postupku provedenih dokaza, a što je u pobijanoj presudi i valjano obrazložio.

13. Nadalje, kako iz sadržaja žalbe proizlazi da se okrivljenica nije žalila zbog odluke o kazni, Visoki prekršajni sud Republike Hrvatske, kao drugostupanjski sud, ispitao je pobijanu prvostupanjsku presudu i po toj osnovi, budući da, sukladno odredbi članka 202. stavka 5. Prekršajnog zakona, žalba podnesena u korist okrivljenika zbog pogrešno ili nepotpuno utvrđenog činjeničnog stanja ili zbog povrede materijalnog prekršajnog prava, u sebi sadrži i žalbu zbog odluke o prekršajnopравnim sankcijama.

14. Prvostupanjski je sud okrivljenici za sve prekršaje, primjenom članka 37. Prekršajnog zakona utvrdio novčane kazne ispod propisanog minimalnog iznosa, te ovaj sud smatra da iste nisu prestrogo odmjerene te izrečenu kaznu u ukupnom iznosu, primjenom članka 39. stavka 1. Prekršajnog zakona, ovaj Sud razmjernom težini počinjenih prekršaja i prekršajnoj odgovornosti okrivljenice, te dostatnom kako svim okolnostima konkretnog slučaja, tako i svim vidovima zakonske svrhe kažnjavanja.

15. S obzirom da je ovaj sud, odlučujući o žalbi okrivljenice, donio odluku kojom je pravomoćno utvrđena prekršajna odgovornost okrivljenice, sukladno odredbi članka 138.

stavka 2. točke 3.c Prekršajnog zakona, okrivljenica je obvezana na naknadu paušalne svote troškova žalbenog postupka. Rješenjem o određivanju paušalnog iznosa za troškove prekršajnog postupka (Narodne novine broj 18/13) propisan je opći okvir paušalne svote troškova prekršajnog postupka u rasponu od 100,00 do 5.000,00 kuna, visina paušalnog iznosa troškova žalbenog postupka određena u iznosu od 400,00 kuna, po mišljenju ovog suda, primjerena je složenosti i trajanju postupka i imovnom stanju okrivljenice.

16. Slijedom navedenog, nije bilo osnove za prihvaćanje žalbe okrivljenice, pa je, na temelju članka 205. Prekršajnog zakona, odlučeno kao u izreci ove presude.

U Zagrebu, 27. travnja 2022.

Zapisničarka:

Marcela Soljačić-Prester v.r.

Predsjednica vijeća:

Karmen Novak-Hrgović, v.r.

Presuda se dostavlja Općinskom sudu u Šibeniku, u 4 otpravka: za spis, okrivljenicu i tužitelja.

4.2 Translation of the source text 3



REPUBLIC OF CROATIA

Number: Pž-1873/2020

High Misdemeanour Court of the Republic of Croatia

Zagreb

IN THE NAME OF THE REPUBLIC OF CROATIA

J U D G E M E N T

The High Misdemeanor Court of the Republic of Croatia, in a Chamber composed of judges of this Court: Karmen Novak-Hrgović, as President of the Chamber, and Nediljko Boban and Davorko Kučan, as members of the Chamber, with the participation of Senior Judicial Advisor Marcela Soljačić-Prester as Court reporter, in the infringement case against the defendant M. Ž., for the misdemeanour referred to in Article 238, paragraph 7 of the Road Traffic Safety Act (Official Gazette of the Republic of Croatia 67/08, 48/10, 74/11, 80/13, 158/13, 92/14, 64/15, 89/15, 108/17, 70/19 and 42/20), misdemeanour referred to in Article 250, paragraph 13 of the cited Act and for the misdemeanour referred to in Article 65, paragraph 1 of the Act of Compulsory Insurance Within the Transport Sector (Official Gazette 151/05, 36/09, 75/09, 76/13 and 152/14), deciding on the appeal of the defendant M. Ž., filed against the judgement of the Municipal Court in Šibenik of 4 March 2020, case number: 2. Pp P-3182/2019-11, at the session of the Council held on 27 April 2022,

h a s m a d e a j u d g e m e n t:

I Appeal by defendant M. Ž. is denied as unfounded, confirming the first instance judgement.

II Pursuant to Article 139, paragraph 3 of the Misdemeanour Act (Official Gazette of the Republic of Croatia 107/07, 39/13, 157/13, 110/15, 70/17 and 118/18) defendant M. Ž. is obliged to reimburse the cost of the appeal proceedings in the flat-rate sum of 400.00 (four hundred) HRK within 8 (eight) days from the receipt of this judgement.

Ground for the decision

1. The contested verdict found the defendant M.Ž. guilty for committing, in the manner factually described in the operative part, the misdemeanours referred to in Article 238, paragraph 7 of the Road Traffic Safety Act, Article 250, paragraph 13, of the cited Act and the misdemeanour referred to in Article 65, paragraph 1 of the Act of Compulsory Insurance Within the Transport Sector, for which, by the application of the mitigation principle, pursuant to Article 37 of the Misdemeanour Act a fine in the total amount of HRK 2,000.00 (two thousand) is imposed on the defendant.
2. By the same judgement, the defendant is obliged to reimburse the costs of misdemeanour proceedings in the amount of HRK 100.00 (one hundred).
3. The defendant filed an appeal against the aforementioned judgement in due time due to the misapplication of substantive law, and incorrectly and incompletely established factual state, as it arises from the content of the appeal, and is therefore due to the decision imposing a penalty.
4. In the appeal, the defendant states that on 25 July 2019 she operated her vehicle in Jadrtovac, however she was not located on a public area but on a construction site, which is not a roadway, and she thought that if she went to a construction site to check the roadworthiness of her vehicle, she would not endanger other road users. After taking her car from the mechanic she headed toward the construction site, and at 6.10 p.m. the Police stopped her halfway, along with many other automobiles. She further states that there was no traffic sign or fence indicating that it was a construction site and that she and other participants who entered the said construction site with their personal automobiles were prohibited from doing so. In so doing, the defendant invokes the provisions of Articles 7 to 13 of the Road Traffic Safety Act, Articles 19, 26 and 28 of the cited Act, and Articles 61, 62 and 113 of the same Act.
5. It is proposed that, for grounds of appeal, the appeal be accepted.
6. The appeal is not founded.

7. By resolving the case and examining the first instance judgement within the frames of the provision of Article 202, paragraph 1 of the Misdemeanour Act (Official Gazette of the Republic of Croatia 107/07, 39/13, 157/13, 110/15, 70/17 and 118/18), with the assessment of the allegations of the appeal, this Court found that the contested judgement did not commit significant violations of the provisions of the misdemeanour proceedings referred to in Article 195, paragraph 1, points 6, 7, 9 and 10 of that Act, that the provisions of the substantive law of misdemeanor were not violated at the expense of the defendant and that the case did not result in a time-barring of misdemeanour prosecution, which this Court monitors *ex officio*.
8. In refuting the correctness of the established factual state, contrary to claims stated in the appeal, this Court considers that the first instance court has completely and correctly established all the decisive facts, after having carried out all the necessary evidence, considered them and assessed them in a comprehensive manner and provided valid and sufficient reasons in the judgement, which are fully accepted by this Court as well, whereby the assertions of the appeal in which the defendant refers to the provisions of the Road Traffic Safety Act which she stated in the appeal are completely unfounded and they do not have any impact on the legality of the contested decision.
9. Thus, in all duly established factual state, in the conduct of the defendant, all the essential elements of the misdemeanour referred to in Article 238, paragraph 7 of the Road Traffic Safety Act, Article 250, paragraph 13 of the cited Act and for the misdemeanour referred to in Article 65, paragraph 1 of the Act of Compulsory Insurance Within the Transport Sector have been realized. It should be noted that the appellant does not dispute in the appeal that on the occasion in question (July 25, 2019) she did not have a traffic license, that as the owner of the vehicle she did not register the vehicle within 15 days from the date of expiry of the validity of the traffic license, which expired on June 5, 2019, and that at the time she was detained by the police she did not have a contract on automobile liability insurance, but completely unfoundedly disputes that she operated her vehicle on the occasion in question, and she should therefore not be responsible for the aforementioned misdemeanours.
10. However, although the defendant disputes that she operated her vehicle on a public road on the occasion in question it is undeniably clear from her defence, as well as from the

assertions of the appeal, that she moved the vehicle from the mechanic to the construction site, therefore, she operated it in a public road, which she unsuccessfully and unsubstantially disputes, both in her defence and in the assertions of the appeal, because it is apparent from the entire conducted substantive procedure that by operating the vehicle from the mechanic where the vehicle was being repaired to the construction site she was driving on a public road and in the appeal she herself stated that the Police stopped her 'halfway', that is, as it results from the report of the committed misdemeanour, which was inspected by the first instance court and which was compiled by a Police officer of the Šibenik Traffic Police Department on the basis of immediate observation, the defendant was found to be operating her vehicle on an unclassified road (which within the meaning of Article 2 of the Road Traffic Safety Act is considered to be an area used for traffic on any basis) in the street Jadrtovac D-58, on which a notification on the committed misdemeanour has been drafted and signed by the defendant with no objection. Also, on the occasion in question the license plates were confiscated and taken away from the defendant by the police officer of the Šibenik Traffic Police Department, and the defendant signed the certificate on the temporary seizure with no objection.

11. Since the grounds of the appeal did not objectively and argumentatively challenge the regularity of the decisive factual findings and conclusions of the first instance court, the appeal is considered unfounded for the incorrectly and incompletely established factual state.
12. Pursuant to the authorization to assess evidence on the basis of a free evaluation of evidence (Article 88, paragraph 2 of the Misdemeanour Act), the first instance court based its knowledge of the offences on the assessment of all in the procedure of conducted evidence, which was duly substantiated in the contested judgement.
13. Furthermore, since it appears from the content of the appeal that the defendant did not appeal against the decision on the penalty, the High Misdemeanor Court of the Republic of Croatia, as a second instance court, examined the contested first instance judgement on that basis as well, seeing that, in accordance with the provision of Article 202, paragraph 5 of the Misdemeanour Act, an appeal filed in favor of the defendant due to a false or incomplete established factual state or due to a violation of substantive law of misdemeanour, also contains an appeal due to the decision on misdemeanour sanctions.

14. The first instance court shall establish, in application of Article 37 of the Misdemeanour Act, pecuniary penalties to the defendant for all misdemeanours below the statutorily set minimum amount, and this Court considers that they are not too severely estimated and the imposed penalty in the total amount, by applying Article 39, paragraph 1 of the Misdemeanour Act, to be proportionate to the gravity of the misdemeanour committed and the liability for misdemeanour of the defendant, and to be sufficient in all circumstances of the specific case, as well as in all aspects of the legal purpose of punishment.
15. Considering that this Court, while deciding on the defendant's appeal, issued a decision that established the liability for misdemeanour of the defendant, in accordance with the provision of Article 138, paragraph 2, point 3c of the Misdemeanour Act the defendant is obliged to reimburse the flat-rate sum of the costs of the appeal proceedings. The order on determining the flat-rate sum for the costs of misdemeanour proceedings (Official Gazette of the Republic of Croatia No. 18/13) prescribes the general framework of the flat-rate sum of the costs of misdemeanour proceedings in the range of HRK 100.00 to 5,000.00, the amount of the flat-rate sum of the costs of appeal proceedings determined to be in the amount of HRK 400.00, and in the opinion of this Court it is appropriate to the complexity and duration of the proceedings as well as the financial status of the defendant.
16. On those grounds, there was no basis for accepting the defendant's appeal, so, pursuant to Article 205 of the Misdemeanour Act, the decision is the same as in the operative part of this judgement.

In Zagreb, 27 April 2022

Court reporter:

Marcela Soljačić-Prester, duly signed

President of the Chamber:

Karmen Novak-Hrgović, duly signed

The judgement shall be delivered to the Municipal Court in Šibenik, in 4 authenticated copies: for the file, the defendant and the claimant.

4.3 Commentary and analysis

One of the most demanding and time-consuming aspects of translating this legal text was finding the official translations of all the legal terms present in the text, such as, *prvostupanjska presuda* (*first instance judgement*), *okrivljenik* (*defendant*) *prekršaj* (*misdemeanour*), as well as the official translations of names of all the courts and laws mentioned in the text, such as *Visoki prekršajni sud Republike Hrvatske* (*High Misdemeanour Court of the republic of Croatia*), *Prekršajni zakon* (*Misdemeanour Act*), or *Zakon o obveznim osiguranjima u prometu* (*Act of Compulsory Insurance Within the Transport Sector*). Web sites such as Iate (European Union terminology), Struna (Hrvatsko strukovno nazivlje) and EUR-Lex were extremely useful for dealing with terminology, but the most appropriate translations of certain terms were rather difficult to find, for instance one seemingly simple term – *vijeće*. I found multiple options, such as *council*, *chamber*, and *panel* on the aforementioned web-sites, and I was not sure which term is the best choice for this text. After some researching, I decided that the word *chamber* is the best solution because it was used in a translation available on the web-site Narodne novine as well as on the web-site Court of Justice of the European Union. There is a great number of web-sites that have proven to be helpful while dealing with legal terminology, such as the official site of the Croatian Parliament and the Supreme Court of the Republic of Croatia where unofficial English translations of certain Croatian legal acts can be found. Furthermore, spending some time searching certain web-sites, such as the ones of the University of Zagreb's Faculty of Law and the Republic of Croatia's Ministry of Justice and Public Administration has proven to be a great way to dispel my doubts when it comes to legal terminology.

While dealing with terminology, I also had to make sure that I was capitalizing the terms correctly. When it comes to the capitalization of legal terms, the word *court*, used many times in this judgement, as well as in the majority of legal documents of various types, is particularly interesting. This word should be capitalized when naming a full name of any specific court, such as the High Misdemeanour Court of the Republic of Croatia, when referring to the U.S. Supreme Court, and when referring to the court that will be receiving the

document in question.⁷ I had to be very careful in order to avoid making mistakes when it comes to capitalization. For instance, in the sentence *Furthermore, since it appears from the content of the appeal that the defendant did not appeal against the decision on the penalty, the High Misdemeanor Court of the Republic of Croatia, as a second instance court, examined the contested first instance judgement...* the first instance of the word *court* is capitalized because it is part of the name of a specific court, while the second occurrence does not refer to the court that will be receiving the document that is being translated.

Texts like this one are often structured in a rather repetitive manner, especially in terms of legal terminology. This particular characteristic is often considered to be a positive trait of legal documents, but one must be very careful when it comes to being consistent with translation, especially when it comes to examples such as the previously mentioned multiple options for the translation of the word *vijeće*. I had to make sure to use only one option throughout the translation in order to avoid confusing the readers, who might think that the two different words used to translate one concept from the source text refer to two different concepts. This is something to be avoided when translating any type of text, but it is especially important to be consistent while translating legal texts because of possible unwanted errors and consequences.

One of the major difficulties I faced while translating this text is dealing with extremely long sentences. The text is composed mainly of long sentences, but certain sentences were exceptionally long, such as *Međutim, iako okrivljenica osporava da bi predmetne zgrade upravljala svojim vozilom javnom cestom, iz njezine obrane, kao i iz navoda žalbe nesporno proizlazi, da se je ista kretala vozilom od mehaničara do gradilišta, dakle, upravljala je istim javnom prometnicom, što bezuspješno i neargumentirano osporava, kako u svojoj obrani te u istom ustrajava i u navodima žalbe, jer iz cjelokupnog provedenog dokaznog postupka proizlazi da se je upravljajući vozilom od mehaničara gdje je vozilo bilo na popravku pa do gradilišta kretala javnom cestom te je i sama u žalbi navela da ju je policija zaustavila „na pola puta“, odnosno kako to proizlazi iz izvješća o počinjenom prekršaju, u koji je prvostupanjski sud izvršio uvid i koji je sastavljen od strane policijskog službenika Postaje prometne policije Šibenik na osnovu neposrednog zapažanja, ista je zatečana da upravlja na nerazvrstanoj cesti (a koja se u smislu članka 2. Zakona o sigurnosti prometa na cestama*

• ⁷ Kacer, Jayne Taylor (2004). “WHEN IN DOUBT... (a quick and easy writing reference)”. <https://www.chapman.edu/law/files/students/writing-grammar-guide.pdf>, p. 10

smatra površinom koja se koristi za promet po bilo kojoj osnovi) u Ulici Jadrtovac D-58, a o čemu je sastavljena i obavijest o počinjenom prekršaju koju je okrivljenica bez primjedbi potpisala. In this text, unlike the other two, I avoided breaking up the long sentences into multiple shorter ones, simply because of the tone and nature of the text, so the translation of this sentence is also formulated as one extremely long sentence. However, I had to reformulate certain parts of sentences like this one or change the word order for the sake of producing a coherent translation.

Similarly, in certain sentences, I had to add words in order to make the translation coherent. For example, while the sentence *Pobijanom presudom, proglašena je krivom okrivljenica M. Ž., da je, na način činjenično opisan u izreci, počinila prekršaje iz članka 238. stavka 7. Zakona o sigurnosti prometa na cestama, članka 250. stavka 13. cit. Zakona i prekršaj iz članka 65. stavka 1. Zakona o obveznim osiguranjima u prometu, za koje joj je primjenom instituta ublažavanja, temeljem članka 37. Prekršajnog zakona izrečena novčana kazna u ukupnom iznosu od 2.000,00 (dvijetisuće) kuna.* may sound clear in Croatian, I chose to change the word order slightly and translate the word *joj* by repeating *the defendant* instead of simply writing *her*. Without doing this, the sentence would be neither clear nor in the spirit of the target language. The final translation of this sentence is: *The contested verdict found the defendant M.Ž. guilty for committing, in the manner factually described in the operative part, the misdemeanours referred to in Article 238, paragraph 7 of the Road Traffic Safety Act, Article 250, paragraph 13, of the cited Act and the misdemeanour referred to in Article 65, paragraph 1 of the Act of Compulsory Insurance Within the Transport Sector, for which, by the application of the mitigation principle, pursuant to Article 37 of the Misdemeanour Act a fine in the total amount of HRK 2,000.00 (two thousand) is imposed on the defendant.*

While translating this judgement, I came across a few terms which I found quite unclear and difficult to translate. The first term in question is *činjenično stanje*, which I translated simply as *facts* at first, but I highlighted it to make sure I come back to it and rethink my choice because I thought it sounded rather strange in the source text. When I was going through my translation the second time, I decided to search the meaning of the term on Google. Among the first few results, I noticed the Struna web-page, where I found both the definition and the official translation of the term – *factual state*. Since this term does not look like a technical term at first sight, this example proves how important it is to check every single word or term we find strange or unclear, because translating a technical term as if it was part of day-to-day

vocabulary would surely create confusion and should be considered an error which may cause serious consequences.

Another example of terms I found challenging are *kritične zgode* and *predmetne zgode*. Both terms are mentioned twice in the text, and by looking at the context it can be concluded that they refer to the same matter. Referring to the same matter by using two slightly different terms can be confusing to the ones reading the text, especially when it comes to legal texts. In my translation I decided to translate both terms as *the occasion in question*, in order to achieve coherence and to make sure the readers have no problem understanding what is the term referring to.

Moreover, I also considered the term *slobodno uvjerenje* to be quite challenging. In the first version of my translation, I wrote *free conviction* as a possible solution, but I made sure to come back to it and rethink my choice because I thought it sounded rather unnatural. First I made sure that I understood what the term is referring to and then, after some time, I came across the Britannica web-page, where the meaning of the term *free evaluation of evidence* is explained, and I realized that it was the term I was looking for.

Furthermore, *elementi bića prekršaja* is another term I considered to be demanding in terms of translation. At first, I was not sure what was the meaning behind the word *biće* in a legal context, and after researching I concluded that it refers to the characteristic properties of the misdemeanour, much like the first word of this expression, *elementi*. I decided to translate it simply as *elements of the misdemeanour* to avoid redundancy.

5. CONCLUSION

In the analyses provided in this thesis, I have laid out the problems I have faced during the process of translation of three texts of distinct genres, and I have also presented the solutions that have been considered as well as those I opted for in the final version of my translations. Translating the veterinarian text has shown to be extremely time-demanding in terms of researching the terminology and dealing with readability issues. The interview, on the other hand, had presented a series of problems related to word choice where it was required to keep in mind and even question the connotations of synonymous words. Translating the legal text was an extremely time-intensive task which required extensive research of the terminology and legal concepts, as well as attentiveness, especially when it comes to consistency.

To the casual eye, translating an interview is seemingly an easier task compared to translating a veterinarian or legal text. After having translated all three, I can confirm that some of the problems that have arisen in the interview left me perplexed, while the biggest issues I faced while translating the veterinarian and legal texts were mostly related to the fact that making sure the correct terminology is being used is a truly time-consuming and demanding process which requires high concentration and detailed revision.

Reading the texts carefully and determining the level of formality, type of audience, style, genre, and other characteristics of each individual text before translating them has proven to be helpful in producing quality translations. Whenever I found myself having doubts, especially of stylistic nature, I tried to remember what these traits were for the text I was working on, and that served as a guide towards the most appropriate solution. This step may seem unessential at times, but I consider it beneficial for every type of text.

After having translated these texts and analyzed the challenges I faced in the process, I noticed that problems of semantic type have arisen numerous times in all three texts, despite the fact that they all differ significantly. This is the case because successfully transferring the meaning from one language to another is crucial when it comes to translation. Certain types of texts may allow more freedom in terms of form or style, while others require a reproduction of these elements that is as similar as possible to the source text, but meaning is the one aspect of all types of texts that should always be prioritized in translation.

Finally, I would like to add that translators must constantly adapt and learn in order to find the best solutions to the problems and challenges different types of texts bring forth, especially because certain terms or possible solutions may turn out to be misleading. During the process of translation, they must take into consideration all the traits of the particular text in question, since a translation cannot be considered successful unless the effect it produces on the readers is not as similar as possible to the one it produced on the audience of the source text. As Tytler argues in his *Essay on the Principles of Translation* (1791): “The merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work. (Tytler 1978: 15)”⁸; this being the essence of a high-quality translation.

⁸ Venuti, Lawrence (2012). “The Translation Studies Reader Third Edition. Routledge“, p. 18

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